

EMERSON'S

VOCAL

METHOD

FOR

Soprano and Mezzo-Soprano,

BY

L. O. EMERSON.

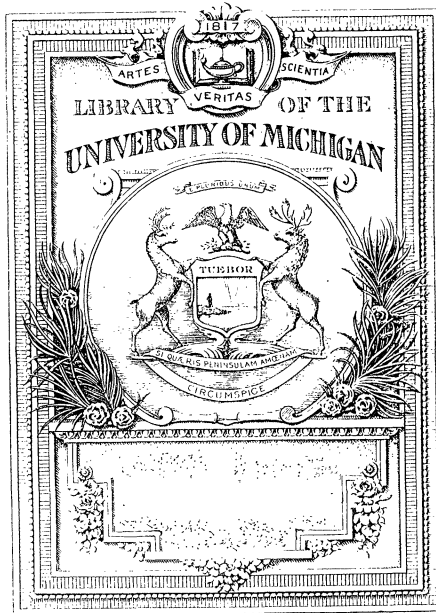


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PREFACE.

In view of the rapid progress which the art of singing is making at the present day, and of the numerous calls from teachers and pupils for a method of vocal instruction, neither very voluminous nor overburdened with theory, the author of the present work has endeavored to bring together in a more compact form than usual, a series of vocalizing exercises, etudes, etc., of a progressive character, the practice of which, he believes will aid in rightly developing the voice, and forming a correct style of musical expression.

No attempt is made at a physiological treatise, no new or pet theories put forward; believing that many voices have been theorized to death. Not but what theory is well enough, even necessary in its place; but it has seemed to the writer that attention has been drawn so much in this direction that the minds of pupils have been mystified rather than educated. Therefore the fewest theoretical facts possible, that will enable the pupil to reach the desired end, have been introduced.

The practice of vocalizing to one particular vowel sound, which has been in vogue for so many years, has not produced the most favorable results, and is therefore being discarded by advanced teachers. It will be readily seen that by keeping the mouth and organs of the throat in one fixed position for any length of time, they must necessarily be much fatigued; and more than this,—when the pupil undertakes to sing vowels other than the one upon which the time has been spent, he will find that the mouth will not readily assume the required position.

The remedy lies in the free use of all the vowels; and by combining them frequently with some of the most important consonants, a foundation will be laid for a correct and elegant pronunciation of words when applied to songs. For the above reasons, the author of the present work has introduced a variety of syllables, (aside from the regular syllables of the scale, do, re, mi, etc.) and a few short Latin and Italian words of easy pronunciation.

The most perfect method of instruction can never obviate the necessity for a good teacher. Every singer should have a method, but that method must be obtained from a teacher capable of imparting it. Methods of instruction are designed to assist the teacher, not to take the place of one.

Musical natures, capacities and necessities are almost as numerous as pupils; hence the necessity for a teacher who can adapt his instructions to the pupil's wants.

The greater part of the exercises and Etudes have been selected and adapted from the most eminent European Authors, while some original ones have been introduced, which the writer has found useful in his professional work.

Some etudes, written in parts, have been inserted, which, it is believed, will be found serviceable in class teaching. And also a few standard English and Italian Songs.

L. O. EMERSON.

Boston, Mass., 1879.

RESPIRATION. (Breathing.)

As no person can become an accomplished singer without a perfect control of the breath, it is important that a course of physical exercises for the purpose of increasing the breath capacity, strengthening and developing the principal muscles of respiration, be commenced at the earliest moment. The muscles of respiration are the diaphragm, the abdominal, costal, dorsal and pectoral muscles. The most important of these is the diaphragm, the large muscle that divides the chest from the abdominal cavity. During inspiration the diaphragm descends, thus enlarging the cavity of the chest. During expiration it recedes inwardly and ascends. It is upon the proper use and development of this muscle that the voice largely depends, especially in sustaining and swelling tones.

The following exercises should be practised a few minutes at a time, and several times every day. The position of the body should be erect, yet without stiffness, the chin slightly elevated, the shoulders back, and the hands lightly locked in front or behind, so to relieve the chest of the weight of the shoulders and arms. The muscles of the throat and chest should be free from all constraint, and the chest allowed to rise and fall naturally. Make the orifice of the mouth as small as possible, then inhale slowly and quietly till the lungs are filled; retain the breath a few moments, then exhale as slowly as possible. Repeat this process several times, but not continuously.

Should the exercise cause a little giddiness, never mind, a slight shake of the head will drive it away.

After resting awhile, fill the lungs again, and count aloud, with a full, firm tone of voice, as high as ten, taking a short breath between each count; not spasmodically, but in a quiet easy way.

Repeat several times; then fill the lungs to their utmost capacity, and count as high as ten or fifteen without breathing; increasing the number of counts from time to time as command is gained over the breath. Be careful and not overdo.

The object of the above exercise is to acquire control over the breath in the use of language.

To obtain control of the diaphragm, learn its action, strengthen and develop it, place the fingers at the pit of the stomach, and press in, at the same time gradually expel the air from the lungs. After repeating this process a few times, press in again with the fingers, then force them back simply by the action of the diaphragm itself, without breathing.

To develop the costal muscles, fill the lungs, place the knuckles on the muscles at the sides of the waist, press in and contract as much as possible, the breath passing slowly out of the lungs at the same time. Repeat a few times.

For the action of the abdominal muscles, place the fingers a little below the pit of the stomach, contract and expand as in the preceding exercise.

In connection with the above, some light gymnastic exercises should be introduced, for the development of the chest; such as throwing the arms forward, then pulling them back vigorously. Also a little kneading of the chest with the hands while the lungs are filled.

All of the above exercises are very valuable, and the daily practice of them will well repay any one who wishes to improve in singing; while their value can hardly be overestimated simply as a source and means of health to all, aside from their influence upon the voice. The writer believes the time is coming when a systematic course of breathing will be used, both as a preventative and a curative of that most fatal of all diseases in our land, CONSUMPTION.

POSITION OF THE BODY.

When singing, observe the same rules in regard to the position of the body, shoulders, &c., as given for the breathing exercises. Practice as much as possible in a standing position. By this course there will not only be a gain in lung capacity, but the muscles which control respiration are in a more favorable position to perform their proper functions. The voice also will gain more rapidly in strength and fullness. Avoid all unnecessary motion of the body; beating time with the feet, scowling, &c.

POSITION OF THE MOUTH.

The rule in regard to the position of the mouth, which has been handed down for more than a century, and which is adopted by many teachers today is:— "Every singer should place his mouth as he is accustomed to do when he smiles naturally." A moment's reflection will convince any one that this rule holds good only in the use of the vowels a, e, i, (Italian pronunciation.) In pronouncing o, the corners of the mouth should approach each other: yet with many singers it retains nearly the same position for this vowel as in the use of a, (ah); and as a result, we seldom hear the vowel sound of o in its purity. With u, the lips should advance and approach each other. There are so many shadings and modifications of the vowels that no very definite rule can be given.

The mouth is the mould, so to speak, in which all the vowels must be cast, and it should take on those forms that will give each one with its various shadings, purely.

It is quite as bad a fault to open the mouth too wide, as not wide enough. The general rule is, "open it wide enough to admit two fingers." This will do for the more open vowels, while the width of the thumb, or one finger would, perhaps, be sufficient for the others.

The Teacher, by listening carefully to the tones of the pupil's voice, should be able to decide in all cases.

For the moulding of the vowels, and giving a good form to the mouth, the following exercises will be found useful.

Place two fingers in the mouth edgewise, and pronounce to a given pitch the vowels a and o, (ah and oh,) several times; then withdraw the fingers, retaining as nearly as possible the same position of the mouth as before, and pronounce them several times again.

In pronouncing ah, draw the lips back; in pronouncing oh, press them closely to the fingers. Use the same process for the vowels e and u, (eh and oo.)

THE TONGUE.

The tongue should lie as flat in the mouth as the several vowel sounds will admit; with the tip touching the lower front teeth, and the back part kept well down. The jaws should remain in a perfectly natural position.

QUALITY OF TONE. (Timbre.)

The two principal qualities of tone used in singing are the clear and the sombre. All tones produced must partake more or less of one or the other of these qualities. To produce the clear quality, the larynx must be elevated, and the pharynx (back part of the mouth,) contracted.

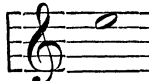
To produce the sombre quality, the larynx must be depressed, and the pharynx expanded. The clear quality is appropriate in music of a bright, cheerful character; while the sombre quality is better adapted to sentiments of a pathetic character. In general practice, however, no particular effort should be made to produce either the one or the other; but use a kind of medium, or mixed quality. No definite line can be drawn; taste and judgement are required in the use of either.

5 REGISTERS.

The subject of registers has ever been a source of perplexity to a great many teachers and pupils. The voice has been divided, subdivided and re-subdivided to such an extent, into registers, by various theorists, (scarcely any two of whom agree), that there is nothing but "confusion worse confounded" in the minds of hundreds.

It matters not to a pupil whether there be one or a dozen registers, or none at all. What should most concern both teachers and pupils is, how best to strengthen the weak tones of the voice, assimilate them with the strong ones, and thus equalize the voice throughout its entire compass. A good teacher can do this, and say little or nothing about registers. The less the pupil's mind is occupied with theoretical matters, while learning to sing, the better.

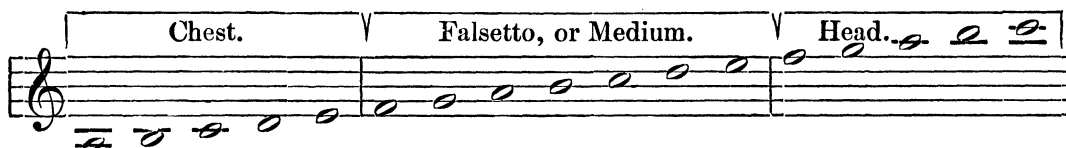
Below is given all the explanation deemed necessary upon the subject. In listening to an uncultivated voice, it will be readily observed that the tones vary in quality, some being full, firm and compact, some weak and thin, while others are clear and brilliant. It is owing to these marked characteristics that the voice has been divided into what are called registers. What is understood, then, by the term register is, a limited series of diatonic tones of a uniform nature or quality. To

the first or lower series of tones, as high as E;  (seldom higher,) the name of chest register has been given. To the second, or middle series, as high as E,  the name of * falsetto, or medium register, (both meaning the same.)

To the third or upper series, the name of head register.

But few teachers, however, recognize the head register in male voices.

DIAGRAM OF REGISTERS.



In some voices the "break," as it is called, is quite abrupt, while in others it is only slight; and in a very few cases there is no perceptible change, whatever.

For the blending of registers see page 22.

CLASSIFICATION.

Before entering upon a course of vocal discipline, the teacher should classify the voice to be trained; as many persons seriously injure, and sometimes ruin their voices, by singing the part they were never designed by nature to sing. An Alto voice cannot sing Soprano without being ruined. No voice can be forced beyond its natural limit without positive injury; and though all vocal methods have advised against such a course, still there are both teachers and pupils who seem to think that the human throat is made of some indestructible material, and can stand any amount of abuse. But let such persons remember that the human voice is not only the most perfect, beautiful and wonderful, but also the most delicate of all musical instruments; and when it has once been broken, by forcing, or otherwise, it is difficult to restore it. Long and absolute rest alone will be successful. By all means give the voice free scope, but keep within reasonable bounds, and sing only that class of music which the voice can readily master. Because some eminent vocalists can sing such and such selections, it does not follow that every singer can do the same. Quality of tone, and not compass determines the character of a voice.

* The falsetto is the normal register of the female voice.

CHANGE OF THE VOICE.

Between the ages of thirteen and sixteen the voice in both sexes undergoes a change. It is a very critical period for the voice, and for about two years great care is necessary lest it be seriously injured or wholly lost. It should be exercised in singing not more than twenty minutes a day, and only a few minutes at any one time. Avoid loud singing, and all high and low tones. If there is much hoarseness, give up practise entirely for awhile.

PHRASING.

Melody, like language, is separated into periods, periods into phrases, and phrases into still smaller portions, called members of a phrase. Each period marks the point for a full stop, or perfect repose. Each phrase indicates a semi-stop, or partial repose; and each member of a phrase a still shorter pause. These correspond to the period, semi-colon and comma in written language. The art of phrasing consists, then, in expressing in an intelligible manner all the members of a period; and is to music what punctuation is to language.

Too much attention cannot be given to this subject by teachers and pupils, as correct phrasing only will enable a singer to render a composition in an intelligible and elegant manner.

To the more perfect understanding of the above, examine the following musical period.

Period.			
First Phrase.		Second Phrase.	
First Member. ,	Second Member.	Third Member. ,	Fourth Member.

RULES for RESPIRATION.

A full breath should be taken before long phrases, and a half breath before a short series of notes.

Breath should be taken either on the unaccented part of a measure, or on the weak part of the accented beat; taking the time from the note.

Never breath between the syllables of a word, between an adverb and the word it qualifies, between an adjective and its substantive, or at any place where so doing would destroy the meaning.

Embrace every favorable opportunity for taking breath, so as to keep the lungs well supplied with fresh air, thus avoiding unnecessary fatigue of the chest.

Any over issue of breath detracts from the purity of the tone.

EXPRESSION.

True expression is the great secret of all singing ; but true expression art cannot teach. Art can and does teach the singer how to use the voice correctly and artistically ; but for the true rendering of a composition, the singer must look within himself. Execution and style are the result of well directed effort ; but true expression is the gift of Nature.

Goethe, the greatest of German poets, says, "Art is nourished not by theory but by life." Live for your art, and let that art be your life. Let it not be something found only in music-books or pictures ; used only in the parlor or concert room, and kept alive only by theory and study, but let it be so much a part of your life, that its expression shall be a fragment from reality, rather than something cold and unreal, though beautiful. If we wish to excite emotion in others, our own hearts must first be warmed into life ; and this axiom proves itself true, not only when applied to the art of singing, but asserts its truth just as plainly when applied to art in general :— for example, a thorough linguist and rhetorician may read to us an essay composed in the most elegant manner, filled with choice phrases, and rounded off with the very cream of words, yet being no more a part of the author's self than the garments we wear are a part of our bodies ; and what is the effect ? Why, it is like placing in a mother's arms a cold piece of marble, instead of the child whose heart beats warm with life and love against her own. So in singing, we may hear a song composed of the most beautiful words, adapted to the most soul-stirring music, and sung in an artistic manner, and still the song excites in us no feeling, save perhaps that of wonder and admiration at the mechanical difficulties overcome. In such a case the singer fulfils but one half of his mission. No ! aside from skill, and that harmonious blending of all the different degrees of power and qualities of tone, which go to make up a beautiful tone picture, there must be a living, breathing soul shining out through the voice, imparting to it that life-giving power which springs from the heart alone.

The singer must be the faithful interpreter of the poet as well as the musician ; must enter, heart and soul into the sentiment of his song, and for the time being forget himself, and personate the being of whose joy or sorrow he may be singing. The singer who does this, will never sing the simplest song in vain.

MISCELLANEOUS SUBJECTS.

Given a good voice, a perfect musical ear, good health, and an appreciation of musical sentiment, supported by energy and perseverance, and success is almost certain.



All tones should issue from the mouth, pure, full and free, with no more contraction of the organs of the throat than is necessary to produce the sound required.



Pure tone, delivered in a natural, easy and unconstrained manner, with perfect articulation, and a correct understanding of the subject of the song, is the great end for which both teacher and pupil should labor.

Aim not so much to produce power, as breadth and volume of tone.

Weak voices should be strengthened by careful practice. Loud and coarse voices should be restrained and softened.

To remedy the defect of thin and shrill voices, practice with o, (oh), and (aw).

Almost any defect or difficulty in singing may be overcome by conscientious and persevering effort.

Never sing higher than you can go easily.

Practice from two to three hours a day, but not more than half an hour at a time, usually. Be as regular in the hours of practice as possible.

The daily practice of the scale and scale passages is necessary to good progress.

Do not practice immediately after eating: wait at least an hour.

Avoid scowling, or grimaces of any kind.

Do not throw up the head in order to strike a high note, nor drop the chin upon the chest for a low note.

Singers should not expose themselves to cold, damp air immediately after singing.

The eminent singing master, Pachierotti, summed up all the principles of singing in these words, "Breath well, give out the voice properly, and pronounce distinctly."

If the breath be directed well forward in the mouth, there will be less liability of producing guttural or throaty tones.

The common fault of passing from the radical, and dwelling upon the vanishing sound should be avoided. Thus, the word "great," for example, is often sung, "grea - ee - t," instead of "grea - t," and "fa - ee - t," instead of "fa - te," &c., &c.

Singing out of tune, whether by flattening or sharpening, is intolerable; therefore the greatest care and watchfulness on the part of both teacher and pupil is necessary.

Singing flat is generally caused by over-exertion, or weakness of the vocal organs; and sometimes by a defective ear. In the former case, entire rest from practice is the most effectual remedy.

Singing sharp is usually the criterion of a defective ear.

It has been ascertained that a tone when sustained perfectly in tune will fill a much larger space than if it be impure in intonation. Therefore correct intonation is the first requisite to beauty and fulness of tone.

Singing is a very healthy exercise, and may be commenced at an early age if under proper guidance.

Singers should never lower their own standard of taste to gain popularity. "The dignity of art and those devoted to it, will ever be respected, unless degraded by artists themselves."

Never practice with an instrument out of tune, unless you wish to blunt the sensibility of the ear for music. The instrument should not only be kept in perfect tune, but at a uniform pitch.

The wearing of tight clothing is unphysiological and injurious; as the ribs are thus forced inward, diminishing the size of the chest, and consequently the amount of air inhaled. We cannot violate Nature's laws, and not pay the penalty. "A word to the wise, &c."

PRACTICAL EXERCISES IN ARTICULATION.

The importance of a good articulation can hardly be over-estimated. There are comparatively few persons who sing intelligibly, and it is owing, in a great measure, to the feeble, sluggish and in different manner in which the consonants are uttered: therefore, these elements should be delivered very distinctly, and with great precision. Vocal expression will be thereby greatly enhanced. Every word should drop from the lips in a perfectly neat and finished manner.

The practice of the following exercises, either by pronouncing the words distinctly, or singing them to the Scale, will be found very useful.

SYLLABIC COMBINATIONS.

1. INITIAL SYLLABLES.

[The common faults in the enunciation of syllables, consist in a slack, obscure articulation of the single elements of which they are composed, and in addition, the fault of negligently allowing a vowel sound to intervene between the consonants; thus, "*bala*" for *bla*. It is, undoubtedly, one of the greatest faults of our language that it abounds in unmusical collocations in the sounds of letters and syllables. But true taste will never allow this fact to excuse a slovenly style of articulation, but will always maintain a neat, clear, and exact sound of every element, in whatever combination it may occur.]

Bl, cl, fl, gl, pl, sl, spl.

Blame, bleed, blithe, blow, blew, black.
Claim, clean, clime, close, clew, clap.
Flame, Flee, fly, flow, flew, flat.
Glare, gleam, glide, glow, gloom, glad.
Place, plea, ply, plow, plan, plat.
Slay, sleep, slide, slow, slack, slept.

Br, cr, dr, fr, gr, pr, spr, tr, str.

The following words need attention to a clear, distinct enunciation of the hard *r*,—free, however, from prolongation.

Brave, bread, brink, broke.
Crave, creep, cried, croak.
Drain, dream, dry, drove.
Frame, free, fro, fruit.
Grain, green, grind, grown.
Pray, preach, pry, prone.
Spray, spring, sprung, sprang.
Trace, tree, try, trust.
Stray, street, strife, strown.

Sm, sn, sp.

Small, smite, smoke, smooth.
Snare, sneer, snow, snug.
Space, speed, spike, spoke.

2. FINAL SYLLABLES.

Ld, lf, lk, lm, lp, ls, lt, lve.

Bold, hailed, called, held.
Elf, wolf, gulph, sylph. Milk, silk, bulk, hulk.

Elm, helm, whelm, film. Help, gulp, alp, scalp.
Falls, tells, fills, hills, feels, tools, howls, toils.
Fault, melt, bolt, hilt. Elve, delve, helve, selves.

*Sm, s'n, sp, st, ks, ct, k'd, ft, f'd, pt, p'd, p'n,
k'n, d'n, v'n.*

Chasm, schism, prism. Reas'n,* seas'n, ris'n, chos'n.
Asp, clasp, gasp, wasp, lisp, crisp.
Past, mast, lest, dust, lost, mist wist.
Makes, quakes, likes, strikes, looks, streaks, ricks, rocks.
Quak'd, wak'd, lik'd, rock'd, shock'd, reject, respect.
Waft, quaff'd, laugh'd, oft, left, sift, soft, scoff'd.
Pip'd, ripp'd, supp'd, slop'd. Op'n* happ'n, weap'n, rip'n.
Tak'n, wak'n, weak'n, tak'n. Sad'n, glad'n, lad'n.
Burd'n, hard'n, yard'n, wid'n, hid'n. Ev'n† heav'n.
giv'n, driv'n, wov'n, grav'n, leav'n, ov'n.

Lst, nst, rst, dst, rdst, rndst, rndst.

Many of the following combinations occur in the singing of hymns, and need much attention, from their difficulty in articulation.

Call'st, heal'st, tell'st, fill'st, roll'st, pull'st.
Can'st, runn'st, gain'st, rain'st.
Durst, first, worst, erst, barr'st, car'st, hir'st.
Midst, call'dst, fill'd'st, roll'dst.
Heard'st, guard'st, reward'st, discard'st.
Learn'dst, scorn'dst, turn'dst, burn'dst.

Ble, ple, dle, rl, bl'd, pl'd, rl'd.

Able, feeble, bible, double, troubl'd, bubl'd, babl'd.
Ample, steeple, tripl'd, toppl'd, dappl'd.
Cradle, saddle, idle, bridle. Marl, hurl, whirl.
Furl, world, hurl'd, whirl'd, furl'd.

Ngs, ngst, ng'd.

Rings, wrongs, hangs, songs.
Hang'st, sing'st, wrong'st, bring'st.
Wrong'd, hang'd, clang'd.

* These words should always be *read* as if spelled without *o* or *e* in the last syllable. In singing, the *o* or *e* must be sounded when the verse requires, but should never, through negligence, be made broad or full in the faulty style of "*o-pun*," "*ta-un*," etc.

† These words are usually to be *sung* as well as *read*, without the sound of *e* after *v*, but never in the low style of "*e-vun*" "*heav-un*," etc.

RULES FOR THE PRONUNCIATION OF ITALIAN.

A has always the sound of the English *a* in the word *far*.

E has two sounds: that of *a* as in *late*, and *e* as in *let*.

I is pronounced like *ee* in *meet*, or *i* in *dim*.

J is a vowel, and at the beginning of a syllable is like *y* in *yon*. At the end of words it is like *ee* in *feeble*.

O has two sounds: That of *o* in *bone*, and *o* in *lord*.

U has always the sound of *oo* in *moon*.

The consonants *b, d, f, l, n, p, q, t, and v*, are the same as in English.

C is like *k* before *a, o, and u*; as in *calf, cost, cool*. When followed by *e, i, and y* it has the sound of *ch* in *cheek*.

CC before *e, or i*, is like *tch* in *match*.

Ch before *e, i*, is like *k* in English. Example: *che* is pronounced *ka, chi—ke*.

G when followed by *a, o, and u*, is hard, as in *go*. Before *e, i, and y*, it is like *j* in *jest*, or *g* in *gem*.

Gh before *e, i, and y*, is hard as in *get*.

Gl before *i*, has the sound of *ll* in *brilliant*. Followed by *a, o, and u*, it has a hard sound; Before *i*, followed by a consonant, it has a hard sound.

Gn before *a, e, i, o, and u*, resembles the English *ni* in *minion*.

H is silent.

R should be lightly rolled.

S between two vowels has usually the sound of *s* in the English word *please*.

Sc followed by *e, i*, is like *sh*, as in the English word *shell*. Before *a, o, or u*, it has the sound of *sk*.

Sch is pronounced like *sch* in the English word *school*.

Z is pronounced like *ts*. Example: *Senza*, pronounced *Sent-sa*.

NOTE.

In Italian words, the sound of each and every vowel must invariably be preserved, independently of the consonants with which it may be associated.

II
EMERSON'S
VOCAL METHOD.

Exercise No. 1, is designed to give the right direction to the vibrating column of air, which should be directed to the front part of the mouth. To aid the pupil in doing this, we have selected the Italian vowel "u," which always has the sound of "oo," as in the word "tool;" to which we have prefixed the consonant "l," which will enable the pupil to make the attack upon the tones with more precision.

Do not pucker the lips, but let them assume an easy position, making the opening of the mouth as large as is consistent with maintaining the purity of the vowel.

As the vowels are the only singing sounds, they should be moulded with great care and accuracy.

When once the mouth has assumed the proper position for any vowel sound, it should remain unchanged while that particular vowel is being sung; as any change in the position of the mouth would change the character of the vowel.

The emission of sound should be firm and decided. Avoid striking below the true pitch and sliding up to it; as from five to eight, &c. which is a bad, but common fault.

NO. 1.

Slow, medium power, organ tone.

Voice.

Piano.

In the following exercise, commence each measure with the syllable "loo;" but when changing into the other vowel sounds indicated, be careful not to change the direction of the vibrations.

Keep the mind, as it were, in the mouth, so as to sense the location of the tones. Breathe only at the beginning of each measure. We would advise practising all the vowel sounds to a given pitch, before a mirror, till the habit is formed of placing the mouth in a proper position for each vowel.

NO. 2.

Medium power, organ tone.

Loo - ee, loo - o, loo - † a loo - ah,
 loo - ee - o - a - - ah, loo - ee - o - a - - ah,
 loo - ee - o - a - - ah, loo - ee - o - a - - ah.

ARTICULATION.

Articulation is derived from the Latin word, *Articulus*, signifying joint; consequently, when any number of tones, differing in pitch, are sung in a connected manner, articulation is the result. The very bad habit of aspirating articulation, should be studiously avoided.

To gain strength and flexibility in the speech-forming organs, practise Nos 3, 4, 5, 6, and others of a similar character, first with the syllables do, re, mi, &c. till they can be executed rapidly: after which, vocalize them; slowly at first, then increasing by degrees.

† a, as in late

NO. 3.

Do...
† A - ve,

re...
a - ve,

mi...
a - ve,

fa...
a - ve,

sol...
a - ve,

la...
a - ve,

si...
a - ve,

do...
a - ve.

NO. 4.

Do...
A - - - - ve,

re...
a - - - - ve,

mi...
a - - - -

- ve,

fa...
a - - - - ve,

sol...
a - - - - ve,

la...
a - - - - ve,

si...
a - - - - ve,

do...
a - - - - ve.

† Pronounced ah - vay.

NO. 5.

First system of musical notation for No. 5. The treble clef staff contains a melody in 3/4 time, with lyrics: "Do... A - - - ve," "re... a - - - ve," and "mi... a - -". The bass clef staff provides harmonic accompaniment with chords and rests.

Second system of musical notation for No. 5. The treble clef staff continues the melody with lyrics: "... ve," "fa... a - - - ve," and "sol... a - - - ve,". The bass clef staff continues the accompaniment.

Third system of musical notation for No. 5. The treble clef staff continues the melody with lyrics: "la... a - - - ve," "si... a - - - ve," and "do... a - - - ve." The bass clef staff continues the accompaniment.

NO. 6.

First system of musical notation for No. 6. The treble clef staff contains a melody in 4/4 time, with lyrics: "Do... A - - - ve," "re... a - - - ve," and "mi... a - -". The bass clef staff provides harmonic accompaniment with chords and rests.

ve, fa, a - - ve, sol, a - - ve,

la, a - - ve, si, a - - ve, do, a - - ve,

NO. 7.

Do, sol mi do re, si sol fa mi,

do sol mi, do, mi, sol do mi

re, fa la re do, mi sol mi do,

NO. 8.

Vocal Studies.

Allegro Moderato.

First system of musical notation. The vocal line (treble clef) begins with a melodic phrase: A - ve, a - ve, a - - - - ve. The piano accompaniment (grand staff) features a steady bass line in the left hand and chords in the right hand.

Second system of musical notation. The vocal line continues with: a - ve, a - ve. a - - - - ve. The piano accompaniment continues with similar harmonic support.

Third system of musical notation. The vocal line features a more complex melodic line: re si sol fa mi fa sol la sol, re si sol fa mi fa sol fa mi, fa re si sol do re mi re do, re si sol fa mi fa sol fa mi. The piano accompaniment provides a steady harmonic foundation.

Fourth system of musical notation. The vocal line concludes with: A - ve, a - ve, a - - - - ve. The piano accompaniment ends with a final chord in the right hand.

No. 9.

Vocalise.

Loo.....
La.....

loo.....
la.....

Solfeggio for one or two Voices.

No. 10.

Lu me na po tu la be

lu me na po tu la be

cres. *Fine.*

lu me na po tu la be

cres. *D.C.*

NO. 11.

VOCAL STUDIES.

This musical score is for a vocal exercise titled "No. 11. VOCAL STUDIES." It consists of two systems of music, each with four vocal staves and a piano accompaniment.

The first system features four vocal staves, each with a treble clef. The notes are grouped in triplets, indicated by a "3" above the notes. The first two staves are labeled "Do..." and the last two are labeled "re...". The piano accompaniment is written for the right and left hands, with the right hand playing a series of chords and the left hand playing a series of notes.

The second system also features four vocal staves, each with a treble clef. The notes are grouped in triplets, indicated by a "3" above the notes. The first two staves are labeled "mi..." and the last two are labeled "fa...". The piano accompaniment is written for the right and left hands, with the right hand playing a series of chords and the left hand playing a series of notes.

sol. la.

sol. la.

sol. la.

sol. la.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics 'sol.' and 'la.' in the first and second measures respectively. The second pair also has 'sol.' and 'la.' in the first and second measures. The piano accompaniment is in the bottom staff, featuring a treble and bass clef. It includes chords and moving lines in both hands, with some triplets indicated by a '3' over the notes.

si. do.

si. do.

si. do.

si. do.

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal staves have lyrics 'si.' and 'do.' in the first and second measures respectively. The piano accompaniment continues with similar harmonic and melodic patterns, including triplets and chords. The notation is consistent with the first system, using standard musical symbols for notes, rests, and articulation.

NO. 12.**Scales and Arpeggios for daily practice.**

Key of B flat.

Key of B.

NO. 13.

Key of C.

Key of D flat.

NO. 14.

Key of D.

Key of E flat.

NO. 15.

NO. 14.**PORTAMENTO.**

Portamento is the art of carrying or lifting the voice, as it were, very gently, yet gracefully from one interval to another, in order to connect them. This can best be accomplished by the anticipation of the coming tone: allowing the voice to glide over the interval in so light a manner as to be almost inaudible. Especially should this be the case in giving expression to very tender and gentle emotions; but in more impassioned sentiments, a greater amount of tone may be employed with good effect.

Portamento is a "grace," which should be used sparingly, and with judgement. Avoid a drawling style.

In this work, Portamento is represented by a slur, thus: (—)

The first system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of five measures, each containing a dotted quarter note followed by a slur and an eighth note, with the lyrics 'do.... re,', 'do.... mi,', 'do.... fa,', 'do.... sol,', and 'do.... la' respectively. The piano accompaniment consists of two staves (treble and bass) with chords and single notes. The first measure has a treble staff with a half note G and a bass staff with a half note F. The second measure has a treble staff with a half note A and a bass staff with a half note G. The third measure has a treble staff with a half note B and a bass staff with a half note A. The fourth measure has a treble staff with a half note C and a bass staff with a half note B. The fifth measure has a treble staff with a half note D and a bass staff with a half note C.

The second system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of five measures, each containing a dotted quarter note followed by a slur and an eighth note, with the lyrics 'do.... si,', 'do.... do,', 'mi.... do,', 're.... si,', and 'do.... la,' respectively. The piano accompaniment consists of two staves (treble and bass) with chords and single notes. The first measure has a treble staff with a half note G and a bass staff with a half note F. The second measure has a treble staff with a half note A and a bass staff with a half note G. The third measure has a treble staff with a half note B and a bass staff with a half note A. The fourth measure has a treble staff with a half note C and a bass staff with a half note B. The fifth measure has a treble staff with a half note D and a bass staff with a half note C.

The third system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of four measures, each containing a dotted quarter note followed by a slur and an eighth note, with the lyrics 'do.... sol,', 'do.... fa,', 'do.... mi,', and 'sol.... si..... do.' respectively. The piano accompaniment consists of two staves (treble and bass) with chords and single notes. The first measure has a treble staff with a half note G and a bass staff with a half note F. The second measure has a treble staff with a half note A and a bass staff with a half note G. The third measure has a treble staff with a half note B and a bass staff with a half note A. The fourth measure has a treble staff with a half note C and a bass staff with a half note B.

BLENDING of REGISTERS.

In uniting the registers, some methods advise carrying the chest voice with full force up to the break. The author of this work believes that such a course tends rather to perpetuate than overcome the trouble. The first three or four tones of the falsetto (medium) register being weak and thin, the temptation is strong to force the chest voice beyond its natural limit; a practice which, if persisted in, is sure to injure, and, in time, ruin the voice. The proper course to pursue is,—and especially if the break be abrupt,—to bring the falsetto register several notes below the break, and thus blend or dove-tail the two together. Subsequently, in descending passages, when passing the line of separation, gradually press the voice into a subdued chest quality. This course of practice will, in due time, so unite the two qualities of tone, that the transition from one to the other will be imperceptible to the ear. Neither in ascending or descending should any marked change in the quality of tone appear. It is always safe to bring an upper register down several notes into a lower register, but not *vice versa*. The following exercises, numbered respectively 15, 16, and 17, are designed for uniting the chest and falsetto registers. For male voices these exercises should be transposed into the keys of F G, A $\flat$, A $\sharp$ and B $\sharp$.

No. 15.

Slowly.

The following exercises, numbered 18 and 19, are for the purpose of more completely uniting the chest and falsetto registers.

No. 18.

o aw a & ah

The first system of musical exercise No. 18 is in 4/4 time. The treble clef staff contains a vocal line with a sequence of eighth and quarter notes, followed by a quarter rest. The lyrics "o aw a & ah" are written below the first two measures. The bass clef staff provides a harmonic accompaniment with chords and rests.

The second system continues the exercise in D major. The treble clef staff features a melodic line with eighth and quarter notes. The bass clef staff continues with harmonic support.

The third system continues the exercise in B-flat major. The treble clef staff features a melodic line with eighth and quarter notes. The bass clef staff continues with harmonic support.

The fourth system continues the exercise in D major. The treble clef staff features a melodic line with eighth and quarter notes. The bass clef staff continues with harmonic support.

The fifth system concludes the exercise in B-flat major. The treble clef staff features a melodic line with eighth and quarter notes. The bass clef staff continues with harmonic support, ending with a double bar line.

In singing the following exercise (No. 19), the mouth should gradually assume the position required for the different vowels, as the voice approaches them, one melting into the other, as it were.

No. 19.*Slowly.*

First system of musical exercise No. 19, in D major (two sharps). The tempo is marked *Slowly.* The system consists of six measures. The first measure begins with a piano (*p*) dynamic. The vocal line features a melodic sequence of notes corresponding to the vowels 'o', 'a', 'a', and 'ah', with dotted lines indicating sustained sounds. The piano accompaniment provides harmonic support with chords and moving lines in both hands. A mezzo-piano (*mp*) dynamic marking appears above the staff in the fourth measure.

Second system of musical exercise No. 19, continuing in D major. It follows the same six-measure structure as the first system, with the vocal line practicing the 'o', 'a', 'a', and 'ah' vowel sounds. The piano accompaniment continues with harmonic support. The dynamic remains piano (*p*) at the start.

Third system of musical exercise No. 19, continuing in D major. It follows the same six-measure structure, with the vocal line practicing the 'o', 'a', 'a', and 'ah' vowel sounds. The piano accompaniment continues with harmonic support. The dynamic remains piano (*p*) at the start.

Fourth system of musical exercise No. 19, continuing in D major. It follows the same six-measure structure, with the vocal line practicing the 'o', 'a', 'a', and 'ah' vowel sounds. The piano accompaniment continues with harmonic support. The dynamic remains piano (*p*) at the start.

ETUDE.

No. 20.

Allegretto leggiero.

Fine

A - ve ma - ter, a - ve, a - ve ma - ter, a - ve,

A - ve ma - ter, o a - ve, a - ve ma - ter, a - ve,

a - ve ma - ter, o a - ve, a - ve ma - ter, a - ve,

a - ve, a - ve, a - ve ma - ter, a - ve.

D. C. al fine

The following exercise is for the practice of vowel sounds, syllables and words, to develop that evenness or homogeneity of tone so desirable in all voices. Practice in moderate tempo.

No. 21.

* a e i o u...
A - ve ma - ter, a - ve, a e i o u...
a - ve ma - ter, a - ve.

a e i o u...
pre - ta li no pre - ta a e i o u...
pre - ta li - no, pre - ta.

a e i o u...
O spe - ran - za mi - a, o spe - ran - za mi - a.

a e i o...
Ad - di - o pre - ci - o - sa, a e i o...
ad - di - o pre - ci - o - sa.

* For pronunciation, see p. 10

† aa.

No. 22.

27

Etude in Two Parts.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The time signature is 4/4. The lyrics are: A - ve ma - ter, a - ve ma - ter, a - ve.

1ST VOICE.

Second system of the musical score. It continues the melody and accompaniment. The lyrics are: ma - ter, o a - - - ve, a - - - ve ma - - - ter,

2D VOICE.

1ST VOICE.

2D VOICE.

Third system of the musical score. The melody continues with more complex rhythmic patterns. The lyrics are: a - - - ve, a - - - ve.... ma - ter, o a - -

1ST VOICE.

rit.

Fourth system of the musical score. The tempo is marked *rit.* (ritardando). The lyrics are: - ve, ah, ah ah. o a - ve ma - ter,

mf

Fifth system of the musical score. The dynamics are marked *mf* (mezzo-forte). The lyrics are: a - ve ma - ter, o ma - ter al - ma, o ma - ter

Sixth system of the musical score. The lyrics are: al - ma, a - - - ve ma - ter, a - - - ve.

NO. 23.
Moderato.

28
ETUDE.

Me - mo - ri - a, me - mo - ri - a, o.

me - mo - ri - a, me - mo - ri - a,

me - mo - ri - a, me - mo - ri - a. me - mo - ri -

- a, ... me - mo - ri - a, me - mo -

f

- ri - a, o....., me - mo - ri - a.

NO. 24. ETUDE.

Sta - bat ma - ter, Do - lo - ro - sa, Sta -

m

- bat..... ma - ter, Sta - bat ma - ter, Do - lo -

- ro sa, o..... ma - ter, o ma - ter.

Vocalizing Exercises.

NO. 26.

Etude in three parts.

All'egro moderato.

SOPR.

First system of the musical score. The Soprano part (SOPR.) is on a treble clef staff, the Alto part (ALTO.) is on a treble clef staff, and the Bass part (BASS.) is on a bass clef staff. The time signature is 4/4. The lyrics are: A - ve ma - ter, a - ve, a - ve ma - ter, a - ve.

Second system of the musical score. The lyrics are: a - ve ma - ter, a - ve, a - ve ma - ter, a - ve.

Third system of the musical score. The lyrics are: a - ve ma - ter, a - ve, a - ve ma - ter, a - ve.

Fourth system of the musical score. The lyrics are: a - ve ma - ter, a - ve, a - ve.

Etude, for Bass or Baritone.

No. 27.

Oh, al - ma ma - ter, al ma, al - ma ma - ter, al - ma, oh, al - ma ma - ter

al - ma, al - ma, al - ma mater, al - ma, Al - ma mater, al - ma mater, oh, al - ma

ma - ter, al - ma mater, al - ma ma - ter, oh, ma - ter, ma - - - ter.

Extending the Compass.

During the first practice of the following exercise, observe the marks of expression ; subsequently, reverse them—i. e., begin softly and crescendo in ascending, and diminish in descending.

No. 28.

The musical score for exercise No. 28 consists of five systems, each with a piano accompaniment and a vocal line. The piano part is written in a grand staff (treble and bass clefs) with a 4/4 time signature. The vocal part is written in a single staff with a treble clef. The key signature changes from one flat (B-flat) to two sharps (F# and C#) across the systems. The vocal line features a series of ascending and descending scales, with specific notes marked with 'p' (piano) and 'f' (forte) dynamics. The piano accompaniment provides a harmonic foundation with chords and moving lines. The systems are labeled with syllables: 'o la', 'lee loo', 'aw', 'la', and 'la'.

o la

lee loo

aw

la

la

34 Solfeggio.

No. 29.* *Maestoso.*

f Do mi sol do mi re do si la sol fa mi re do do..... re

1st. 2d.

si la sol sol mi re si sol la sol mi.....

p la sol do mi sol do mi do mi sol do mi sol mi fa.....

mi..... re sol mi fa..... mi..... re sol do

* Transpose to the keys of B $\flat$ 2 and C for soprano and tenor voices.

Solfeggio.

No. 30.

mf

Po tu la be ni po tu la be ni po tu da me ni po tu la be da po tu la

be ni po tu la be da me lu me na ta ah ma ri lu me na ta

ah ma ri lu me na ta ah ma ri lu me na ta ah.....

No. 31.

36
Vocalizing Exercises.

a.

b.

c.

d.

e.

PIANO.

37
Vocalizing Exercises. Concluded.

do..... si..... la..... sol.....

aw.....

o.....

ah.....

oo.....

Sra.

This system contains six staves. The first five are vocal staves with lyrics: 'do..... si..... la..... sol.....', 'aw.....', 'o.....', 'ah.....', and 'oo.....'. The sixth staff is a piano accompaniment for the Soprano (Sra.) part, indicated by the label 'Sra.' and a wavy line. The piano part consists of chords in the bass clef.

fa..... mi..... re..... do

aw.....

o.....

ah.....

oo.....

This system contains six staves. The first five are vocal staves with lyrics: 'fa..... mi..... re..... do', 'aw.....', 'o.....', 'ah.....', and 'oo.....'. The sixth staff is a piano accompaniment, continuing the chords from the first system. The system concludes with a double bar line.

Chromatic Exercises.

To insure delicacy and certainty of intonation, chromatic exercises should at first be practiced in quite moderate tempo, using an instrument in perfect tune as a guide to the voice. Although such practice is not very agreeable, yet it is highly important.

No. 32.

Do re di re di re do di re do di re re mi ri mi re mi
 re ri mi re ri mi mi fa sol fi sol fi sol mi fa fi sol
 sol la si la si la sol si la sol si la la si li si li si la li si do.

No. 33.

Do di re ri mi re ri mi fa fi sol mi fa fi sol fi sol fa fi sol si la si la
 sol si la si la li si do. Do si la si do si se la
 la sol fa sol la la sol se fa mi re do re mi me re ra do.

No. 34.

CHROMATIC SCALE.

Ah

No. 35.

MINOR SCALE.

La si do re mi fa si la la si fa mi re do si la

No. 36.

39
Chromatic Studies.

A - ve ma - ter, a - ve, a - ve ma - ter, a - ve,

a - ve ma - ter, a - ve ma - ter, a - ve.... *rit.*

No. 37.

mf

A - ve ma - ter, a - ve ma - ter, a - ve,

a - ve ma - ter, a - ve ma - ter. *dim.*

- Exercise for blending the extremes of the voice, with the middle tones.
Slowly at first, then somewhat rapidly without breathing.

No. 38.

Three systems of piano accompaniment for Exercise No. 38. Each system consists of a treble and bass staff. The first system includes dynamic markings *f* and *p* and vocal syllables *la*, *o*, and *e* written below the treble staff. The second and third systems follow a similar pattern with *f* and *p* dynamics and *la*, *o*, and *e* syllables.

No. 39.

f Moderato.

Two systems of piano accompaniment for Exercise No. 39. Each system consists of a treble and bass staff. The first system includes vocal syllables *do*, *mi*, *sol*, and *do* written below the treble staff. The second system includes vocal syllables *sol*, *mi*, *do*, and *do* written below the treble staff.

• This is a fine exercise for equalizing the voice throughout its entire compass.

41

Etude for Tenor or Soprano.

No. 40.

* Ro co di la..... mo, ro co di la..... mo, ro..... co di la..... mo, ro co.... di..... la mo, ro co di la mo.

No. 41.

ETUDE.

O - ra pro - no - bis, o - ra pro - no - bis, o - ra pro - no - bis, o - ra, o - ra pro - no - bis, o - ra pro - no - bis, no, no, no, no, no, no, no, no, no, o - ra

* Use Italian pronunciation. See page 10.

NO. 42.

ETUDE.

First system of the musical score. It features a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The vocal line has the lyrics: "A - ve, ma - ter, a - ve ma - ter, a - ve. a - ve,". The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with a steady eighth-note bass line.

Second system of the musical score. The vocal line is labeled "SOPE." and has the lyrics: "a - ve, ma - ter, ma - ter, al - ma, ma - ter al - ma". The piano accompaniment continues with the same pattern, featuring a right hand with chords and moving lines, and a left hand with a steady bass line.

Third system of the musical score. The vocal line is labeled "ALTO." and includes tempo markings "rall." and "a tempo.". The lyrics are: "ma - ter, al - ma, ma - ter, al - ma, Al - ma, ma - ter,". The piano accompaniment follows the same structure, with a right hand playing chords and a left hand with a steady bass line.

Fourth system of the musical score. The vocal line has the lyrics: "ma - ter, al - ma, ma - ter, al - ma, ma - ter, al - ma." with a long note on the final "ma". The piano accompaniment concludes the piece with a final chord in the right hand and a sustained note in the left hand.

The Practice of the Swell.

The practice of the swell is highly important, as it gives firmness to the voice, and increases its power and volume. The support of the voice should come from the diaphragm and the abdominal muscles. Sustain each tone as long as the breath will allow; never overdoing, however. As this exercise is fatiguing to the voice, it should be practised for a few minutes only at a time, and perhaps three or four times a day. Great care will be necessary to maintain perfect intonation. Practice in a standing position, the body erect, and the tongue as flat in the mouth as the vowel used will permit. Take a full inspiration, and let the pressure upon the voice be very gradual.

Use the different vowels.

No. 43.

Very slow.

The musical score for No. 43 is written for voice and piano. It consists of three systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Very slow.' and the instruction 'colla voce.' is present. The score is designed to practice the 'swell' technique, with notes marked with hairpins (crescendo and decrescendo) to indicate volume changes. The piano accompaniment features chords and moving lines in both hands, supporting the vocal melody.

ETUDE.

Al - - ma ma - - ter,

Allegretto cantabile.

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/4. The vocal line contains the lyrics "Al - - ma ma - - ter," with long dashes indicating sustained notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Al - - ma ma - - ter,

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment maintains the same eighth-note pattern in the right hand and a simple bass line in the left hand.

o al - ma ma - - ter, o.....

The third system of the musical score. The vocal line begins with a whole note "o" followed by the lyrics "al - ma ma - - ter, o.....". The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand.

f ma - - ter,..... o ma - - ter.

The fourth system of the musical score. The vocal line begins with a forte (*f*) dynamic marking, followed by the lyrics "ma - - ter,..... o ma - - ter." The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand.

al - ma, ma - ter, o ma - ter, ma - ter, o

The first system of the musical score, measures 1-6. The vocal line is in G major, 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. This is followed by a quarter rest, then a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The lyrics 'al - ma, ma - ter, o ma - ter, ma - ter, o' are written below the notes. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line.

ma - ter al - - ma, o ma - - ter, al -

The second system of the musical score, measures 7-12. The vocal line continues with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. This is followed by a quarter rest, then a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The lyrics 'ma - ter al - - ma, o ma - - ter, al -' are written below the notes. The piano accompaniment continues with eighth-note chords in the right hand and a simple bass line in the left hand.

ma, o ma - - ter, ... o al - ma

The third system of the musical score, measures 13-18. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. This is followed by a quarter rest, then a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The lyrics 'ma, o ma - - ter, ... o al - ma' are written below the notes. The piano accompaniment continues with eighth-note chords in the right hand and a simple bass line in the left hand.

ma - ter, o ma - - ter, ... o ma - - ter.

The fourth system of the musical score, measures 19-24. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. This is followed by a quarter rest, then a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The lyrics 'ma - ter, o ma - - ter, ... o ma - - ter.' are written below the notes. The piano accompaniment continues with eighth-note chords in the right hand and a simple bass line in the left hand.

Vocalizing Exercises.

No. 45.

The musical score for No. 45, Vocalizing Exercises, is presented in two systems. Each system includes four vocal staves (a, b, c, d) and a piano accompaniment. The vocal parts consist of eighth-note runs and rests. The piano accompaniment features sustained chords and moving bass lines.

System 1:

- Vocal Staves:** Each staff (a, b, c, d) contains two measures of eighth-note runs, followed by a whole rest, and then another two measures of eighth-note runs, ending with a whole note.
- Piano Accompaniment:** The piano part consists of two measures of sustained chords, followed by two measures of moving bass lines, and ends with a final chord.

System 2:

- Vocal Staves:** Each staff (a, b, c, d) contains two measures of eighth-note runs, followed by a whole rest, and then another two measures of eighth-note runs, ending with a whole note.
- Piano Accompaniment:** The piano part consists of two measures of sustained chords, followed by two measures of moving bass lines, and ends with a final chord.

Vocalizing Exercises. Concluded.

The first system of the musical score consists of five staves. The top four staves are vocal staves, each containing a melodic line with eighth-note patterns and rests. The fifth staff is a grand staff for piano accompaniment, featuring a treble and bass clef. The piano part includes chords and arpeggiated figures that support the vocal lines.

The second system of the musical score also consists of five staves. Similar to the first system, it features four vocal staves with melodic exercises and a grand staff for piano accompaniment. The piano part continues with harmonic support, including chords and arpeggiated patterns.

Etude for Mezzo Soprano.

No. 46.

Allegro Moderato.

Al - ma, al - ma, al - ma ma - ter, al - ma ma - ter, o

al - ma, al - ma ma - ter, al - ma, al - ma, al - ma ma - ter,

al - ma ma - ter, al - ma ma - ter, al - ma, ca - ra, o ca - ra,

rall. *a tempo.*
ca - ra me mo - ri - a, me mo - re - a, o al - ma ma - ter, o

Etude. Concluded.

cres.

al - ma ma - ter, o al - ma ma - ter,

mf

al - ma, al - ma, al - ma ma - ter, o ma - ter, ma - ter

Largo quasi a piacere.

ma - ter, al - ma ma - ter, al - ma ma - ter, o ma - ter,

cres. *f* *Lento.*

al - ma, al - ma, ma - ter, al - ma ma - ter, o al - ma ma - ter.

NO. 47.

50
ROULADES.

Allegretto.

Co - me il can - do - re d'in - ta - ta ne - ve é d'un bel
 † Like as the dew - drop, Spark - ling in splen - dor, So, in the

co re la fe - ðel - ta, Un' or - ma so - la
 true heart, Vir - tues may shine: Let them but lin - ger,

che in se ri - ce - ve tut - ta ne in vo - la la sua bel -
 Dim not their bright - ness, Then will true pleas - ure ev - er be

-ta thine, tut - ta ne in - vo - la la sua bel - ta.
 Then will true pleas - ure, ev - er be thine.

† English words by Mrs. M. G. CLARK.

Etude For Alto or Bass.

No. 48.

p Andante.

Av - vez - zo a vi - ve - re, sen - za con - for - to, in mez - zo al

The first system of the musical score is in 4/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

por - to pa - ven - to il mar, Av - vez - zo a vi - ve - re,

The second system continues the piece. It includes dynamic markings *f* (forte) and *rit.* (ritardando) above the vocal line, and *a tempo.* (return to tempo) above the vocal line. The piano accompaniment features a *rit.* marking in the middle of the system and a *p* (piano) marking towards the end.

sen - za con - for - to, in mez - zo - al por - to pa - ven - to il mar.

The third system concludes the piece with a *rall.* (rallentando) marking above the vocal line. The vocal line ends with a half note G4, and the piano accompaniment concludes with a final chord.

Etude For Alto or Bass.

No. 49.

Andante.

The musical score is written for Alto or Bass voice and piano accompaniment. It is in 4/4 time and consists of three systems of music. The vocal part is written on a single staff with lyrics underneath. The piano part is written on a grand staff (treble and bass clefs). Dynamics include *p* (piano), *f* (forte), and *f* *^* (forte with accent). The tempo is marked *Andante*.

Pre - ta.... li - no, be - ta co - la - no,

pre - ta - li.... no.... pre - ta, *p* pre - ta

li - no, be - ta co - la - no, *f* *^* pre - ta,

Etude. Concluded.

pre - ta, pre - ta li - no, pre - ta

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. It begins with a half note 'pre', followed by a quarter rest, then a half note 'ta'. After a bar line, it starts with a half note 'pre', followed by a quarter rest, then a half note 'ta', then a quarter note 'li', and finally a half note 'no'. After another bar line, it begins with a half note 'pre', followed by a quarter rest, then a half note 'ta'. The piano accompaniment is written in two staves (treble and bass clefs). It features a steady eighth-note pattern in the bass line and chords in the treble line. Dynamics include a forte (*f*) marking above the first 'pre - ta' and a piano (*p*) marking above the final 'pre - ta'.

li - no, pre - ta li - . . .

The second system continues the musical piece. The vocal line starts with a half note 'li', followed by a quarter rest, then a half note 'no'. After a bar line, it begins with a half note 'pre', followed by a quarter rest, then a half note 'ta'. After another bar line, it starts with a half note 'li', followed by two quarter rests. The piano accompaniment continues with similar patterns. Dynamics include a forte (*f*) marking above the first 'li - no' and another *f* marking above the final 'li - . . .'. There are also accent (^) marks above the 'no' and the final 'li'.

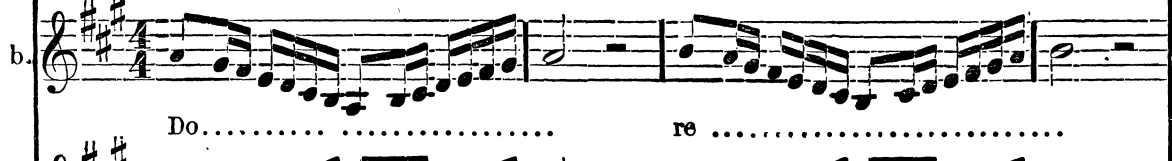
- no, be - ta co - la - no.

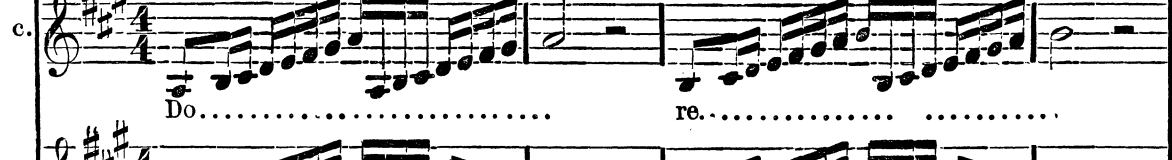
The third system concludes the piece. The vocal line begins with a half note '- no', followed by a quarter rest, then a half note 'be', followed by a quarter rest, then a half note 'ta'. After a bar line, it starts with a half note 'co', followed by a quarter rest, then a half note 'la', followed by a quarter rest, and finally a half note 'no'. The piano accompaniment features a more active eighth-note pattern in the bass line. Dynamics include a forte (*f*) marking above the first '- no' and a *rit.* (ritardando) marking above the final 'no'. There is also an accent (^) mark above the 'be' and another *rit.* marking in the piano part.

54
Vocalizing Exercises. For Alto or Bass.*

No. 50.

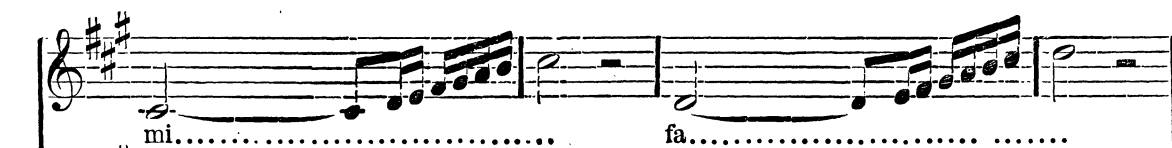
a. 

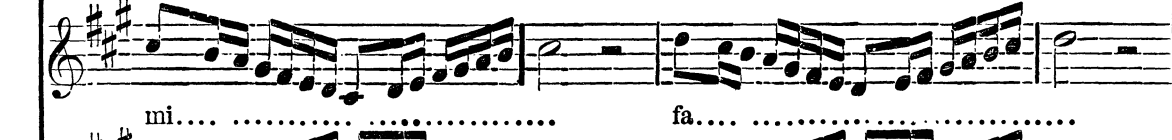
b. 

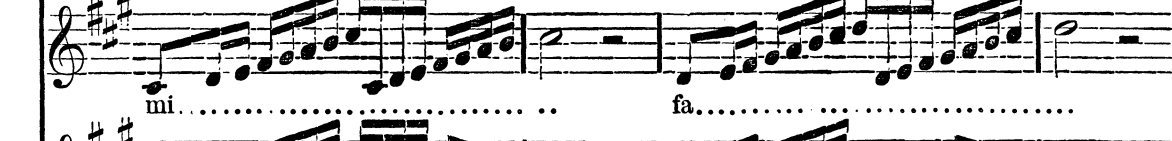
c. 

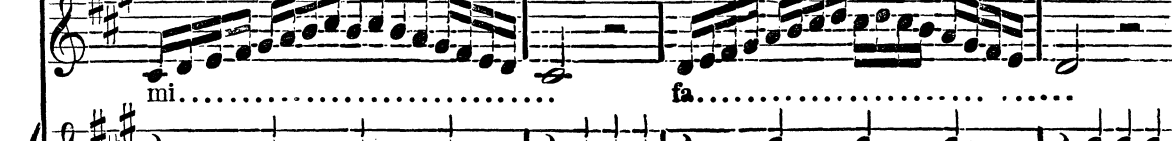
d. 













* Transpose to the keys of B flat and C for Sopranos and Tenors.

Vocalizing Exercises. Concluded.

The musical score is divided into two systems, each containing five vocal staves and a piano accompaniment. The key signature is A major (three sharps) and the time signature is 4/4.

First System:

- Vocal Staves:** Each staff begins with a melodic line in the first measure, followed by a whole rest in the second measure, and then a melodic line in the third measure. The notes are:
Staff 1: sol. (A4), (B4), (C5), (B4), (A4)
Staff 2: sol. (A4), (B4), (C5), (B4), (A4)
Staff 3: sol. (A4), (B4), (C5), (B4), (A4)
Staff 4: sol. (A4), (B4), (C5), (B4), (A4)
Staff 5: sol. (A4), (B4), (C5), (B4), (A4)
Each staff then has a whole rest in the second measure and a melodic line in the third measure. The notes are:
Staff 1: fa. (F#4), (G#4), (A4), (B4), (C5)
Staff 2: fa. (F#4), (G#4), (A4), (B4), (C5)
Staff 3: fa. (F#4), (G#4), (A4), (B4), (C5)
Staff 4: fa. (F#4), (G#4), (A4), (B4), (C5)
Staff 5: fa. (F#4), (G#4), (A4), (B4), (C5)
- Piano Accompaniment:** The right hand plays chords (A4, B4, C5) in the first measure, (F#4, G#4, A4) in the second measure, and (A4, B4, C5) in the third measure. The left hand plays single notes (A4) in the first measure, (F#4) in the second measure, and (A4) in the third measure.

Second System:

- Vocal Staves:** Each staff begins with a melodic line in the first measure, followed by a whole rest in the second measure, and then a melodic line in the third measure. The notes are:
Staff 1: mi. (E4), (F#4), (G#4), (A4), (B4)
Staff 2: mi. (E4), (F#4), (G#4), (A4), (B4)
Staff 3: mi. (E4), (F#4), (G#4), (A4), (B4)
Staff 4: mi. (E4), (F#4), (G#4), (A4), (B4)
Staff 5: mi. (E4), (F#4), (G#4), (A4), (B4)
Each staff then has a whole rest in the second measure and a melodic line in the third measure. The notes are:
Staff 1: re. (D4), (E4), (F#4), (G#4), (A4)
Staff 2: re. (D4), (E4), (F#4), (G#4), (A4)
Staff 3: re. (D4), (E4), (F#4), (G#4), (A4)
Staff 4: re. (D4), (E4), (F#4), (G#4), (A4)
Staff 5: re. (D4), (E4), (F#4), (G#4), (A4)
Each staff then has a whole rest in the second measure and a melodic line in the third measure. The notes are:
Staff 1: do (C4), (D4), (E4), (F#4), (G#4)
Staff 2: do (C4), (D4), (E4), (F#4), (G#4)
Staff 3: do (C4), (D4), (E4), (F#4), (G#4)
Staff 4: do (C4), (D4), (E4), (F#4), (G#4)
Staff 5: do (C4), (D4), (E4), (F#4), (G#4)
- Piano Accompaniment:** The right hand plays chords (A4, B4, C5) in the first measure, (F#4, G#4, A4) in the second measure, and (A4, B4, C5) in the third measure. The left hand plays single notes (A4) in the first measure, (F#4) in the second measure, and (A4) in the third measure.

No. 51.

ETUDE.

Moderato con calma.

Lu me na ta co li no ma - ri..... lu me na ta, oh, co-

The first system of the musical score is in 4/4 time. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

- li - no, lu me na - ta co li no ma - - ri..... lu me na ta, oh, ma-

The second system continues the melody. The piano accompaniment features a key signature change to two sharps (F# and C#) in the right hand.

- ri, lu me na - ta, lu me na - ta, lu me na - ta, lu me

The third system concludes the piece. The piano accompaniment returns to the original key signature. The system ends with a final chord in the piano and a whole note in the voice.

Etude. Concluded.

f *Fine.*

na - ta, lu me na - ta, lu me na - ta, lu me na - ta, co li - no.

Fine.

The first system of the musical score. The vocal line begins with a forte (f) dynamic and a fermata over the final note. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The system concludes with a 'Fine.' marking.

lu me na - ta, lu me na - ta, lu me

The second system of the musical score. The vocal line continues with the lyrics 'lu me na - ta, lu me na - ta, lu me'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

rit.

na - ta, lu me na - ta, lu me na - ta co li no, co

rit.

The third system of the musical score. The vocal line includes a 'rit.' (ritardando) marking. The piano accompaniment also features a 'rit.' marking. The system concludes with a 'D.C.' (Da Capo) marking.

D.C.

li no, lu me na ta, co - li - no, co - li no.

D.C.

The fourth system of the musical score. The vocal line begins with a 'D.C.' (Da Capo) marking. The piano accompaniment also features a 'D.C.' marking. The system concludes with a 'D.C.' marking.

No. 52.

Vocalizing Exercises.

First system of musical notation, labeled a, b, c, d, and piano accompaniment.

Part a: Treble clef, 4/4 time. Melody: Quarter note G4, eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F#4, quarter note E4, quarter rest. Second measure: Quarter note D4, eighth notes C4-B3, quarter note A3, quarter note G3, eighth notes F#3-E3, quarter note D3, quarter rest.

Part b: Treble clef, 4/4 time. Melody: Quarter note G4, eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F#4, quarter note E4, quarter rest. Second measure: Quarter note D4, eighth notes C4-B3, quarter note A3, quarter note G3, eighth notes F#3-E3, quarter note D3, quarter rest.

Part c: Treble clef, 4/4 time. Melody: Quarter note G4, eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F#4, quarter note E4, quarter rest. Second measure: Quarter note D4, eighth notes C4-B3, quarter note A3, quarter note G3, eighth notes F#3-E3, quarter note D3, quarter rest.

Part d: Treble clef, 4/4 time. Melody: Quarter note G4, eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F#4, quarter note E4, quarter rest. Second measure: Quarter note D4, eighth notes C4-B3, quarter note A3, quarter note G3, eighth notes F#3-E3, quarter note D3, quarter rest.

Piano accompaniment: Grand staff (treble and bass clefs). First measure: Treble clef has a whole note G4, bass clef has a whole note D3. Second measure: Treble clef has a whole note G4, bass clef has a whole note D3. Third measure: Treble clef has a whole note G4, bass clef has a whole note D3. Fourth measure: Treble clef has a whole note G4, bass clef has a whole note D3.

Second system of musical notation, labeled a, b, c, d, and piano accompaniment.

Part a: Treble clef, 4/4 time. Melody: Quarter note G4, eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F#4, quarter note E4, quarter rest. Second measure: Quarter note D4, eighth notes C4-B3, quarter note A3, quarter note G3, eighth notes F#3-E3, quarter note D3, quarter rest.

Part b: Treble clef, 4/4 time. Melody: Quarter note G4, eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F#4, quarter note E4, quarter rest. Second measure: Quarter note D4, eighth notes C4-B3, quarter note A3, quarter note G3, eighth notes F#3-E3, quarter note D3, quarter rest.

Part c: Treble clef, 4/4 time. Melody: Quarter note G4, eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F#4, quarter note E4, quarter rest. Second measure: Quarter note D4, eighth notes C4-B3, quarter note A3, quarter note G3, eighth notes F#3-E3, quarter note D3, quarter rest.

Part d: Treble clef, 4/4 time. Melody: Quarter note G4, eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F#4, quarter note E4, quarter rest. Second measure: Quarter note D4, eighth notes C4-B3, quarter note A3, quarter note G3, eighth notes F#3-E3, quarter note D3, quarter rest.

Piano accompaniment: Grand staff (treble and bass clefs). First measure: Treble clef has a whole note G4, bass clef has a whole note D3. Second measure: Treble clef has a whole note G4, bass clef has a whole note D3. Third measure: Treble clef has a whole note G4, bass clef has a whole note D3. Fourth measure: Treble clef has a whole note G4, bass clef has a whole note D3.

Vocalizing Exercises.

The first system of musical notation consists of five staves. The top four staves are single-line staves in treble clef, each containing a melodic line with eighth and sixteenth notes, often beamed together in groups. The fifth staff is a grand staff (treble and bass clef) with sustained chords and arpeggiated figures. The system is divided into four measures by vertical bar lines. Above the first measure, there are four horizontal lines, each with a double bar line, indicating a breath mark for each of the four vocal parts.

The second system of musical notation also consists of five staves, following the same layout as the first system. It contains four measures of music. Similar to the first system, the top four staves are single-line staves with melodic lines, and the bottom staff is a grand staff with harmonic accompaniment. Breath marks are indicated by four horizontal lines above the first measure.

Vocal Embellishments.

Vocal embellishments consist, first of the "APPOGGIATURA," second, the "DOUBLE APPOGGIATURA," third, the "MORDENTE," fourth, the ACCIACCATURA," fifth, the "TURN" or "GRUPPETTO," sixth, the "SHAKE" or "TRILL."

The "Appoggiatura," (Italian, from appoggiare, to lean upon,) is usually represented by a small note placed to the left of, and a major or minor second above, or a minor second below a large or principal note. It should occur on the accented part of the measure, and receives one half the value of the principal note, and if the latter be dotted, two thirds.

APPOGGIATURA DESCENDING.

EXAMPLE.

Written.*Performed.*

EXAMPLE.

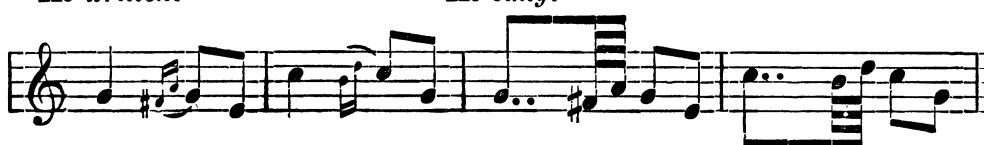
APPOGGIATURA ASCENDING.

Written.*Performed.*

DOUBLE APPOGGIATURA.

The "Double Appoggiatura" consists of two small notes, one above, and the other below the principal note. They may be either ascending or descending, and should be executed in a light, graceful manner, with a slight accent upon the principal note.

EXAMPLE.

*As written.**As sung.*

THE MORDENTE.

The "Mordente" consists of two small notes preceding the principal note. It is frequently represented thus.



EXAMPLE.

*As written.**As performed.*

THE ACCIACCATURA.

The ACCIACCATURA is a small note with a dash drawn through the stem. It is placed a major or minor second above, or a minor second below the principal note. It should be executed rapidly, and without accent.

EXAMPLE.



The ACCIACCATURA may be removed any distance from the principal note by being prepared, i. e., having a preceding note upon the same pitch with itself.

EXAMPLE.



THE TURN. (GRUPPETTO.)

The TURN is a group of three or four small notes, the limits of which do not usually extend beyond a minor third. When it is formed of three notes, its value is taken from the preceding note.

EXAMPLE.



When the turn is formed of four notes, the time is also taken from the note which precedes it, except when it is placed upon a dotted note, when part of its value may be taken from the following note.

This form of the turn is frequently indicated by a character thus,  instead of a group of four small notes.

EXAMPLE.

EXAMPLE with dotted notes.



The Shake or Trill.

The "Shake, or Trill," consists in a rapid alternation of the note on which it is placed, — called the principal note,— with that which is next above it in diatonic order,—called the auxiliary note.— The interval may be either a major or minor second. The trill is indicated by the letters *tr*, which are placed over the principal note.

Every trill has a conclusion which assumes the form of the turn of four notes. If the conclusion be represented by either one, or three notes, the trill should commence with the principal note.

EXAMPLES.

Written.

tr

Performed.



Written.

tr

Performed.



Or thus.

tr

Performed.



When the conclusion is indicated by two notes, the trill should commence with the auxiliary note.

EXAMPLES.

Written.

tr

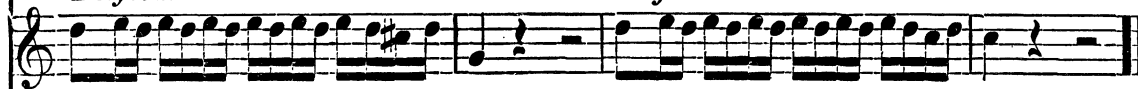
Written.

tr

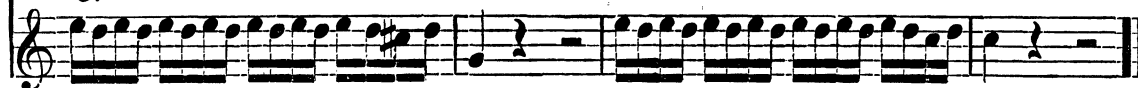


Performed.

Performed.



Or



The trill should be practised slowly at first, in subdued voice, in strict time, and with no motion of the tongue or chin. The tones should be pure, firm and even. Regard with great care the intonation of the two notes which form the trill.

Study of the Mordente.

No. 53.

First system of musical notation. The vocal line (treble clef) features a melody with mordents on the notes 'mi' and 're'. The piano accompaniment (grand staff) provides harmonic support with chords and single notes. The lyrics are: Sol mi..... re..... do sol sol fa..... mi.....

Second system of musical notation. The vocal line continues the melody with mordents on 'mi' and 're'. The piano accompaniment continues with harmonic support. The lyrics are: re sol sol sol fa..... si..... la fa mi..... re.....

Third system of musical notation. The vocal line features a more complex melody with mordents on 'mi' and 're'. The piano accompaniment continues with harmonic support. The lyrics are: do, Sol re.... do.... si... la.... sol, Sol fa.... mi.... re... do ...

Fourth system of musical notation. The vocal line features a complex melody with mordents on 'mi' and 're'. The piano accompaniment continues with harmonic support. The lyrics are: si, Sol do.... re... mi.... fa.... sol..... do..... mi.... re.... do.

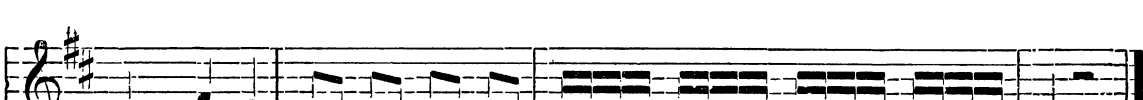
Practice of the Turn.

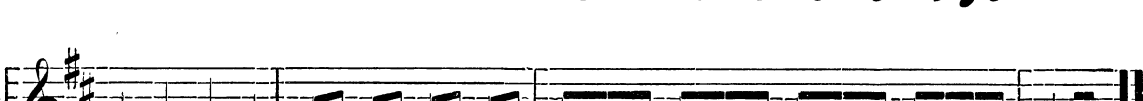
No. 54.*Descending.***No. 55.***Ascending.***No. 56.***Written.**Performed.***No. 57.***Written.**Performed.*

No. 58. Trill Exercises. Transpose into different Keys.

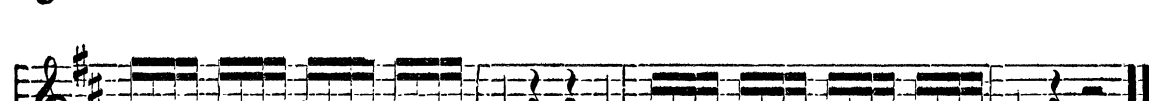
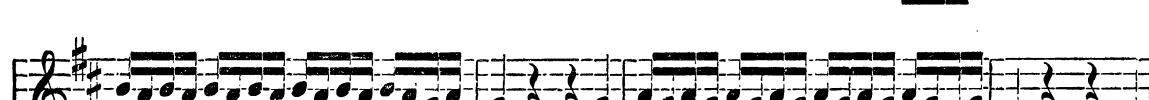
a. 

b. 

c. 

d. 

No. 59,



Study of Embelishments.

No. 60.



No. 61.



No. 62.



No. 63.

EXECUTION.
No. 60.

No. 61.

No. 62.

No. 63.



STACCATO.

Staccato tones should be sung lightly, and in a short, pointed manner.

No. 64.**No. 65.****No. 66.****SYNCOPIATION.**

When a tone embraces two parts of a measure, the first unaccented, and the second accented, it is said to be Syncopated. Attack such tones with precision and force.

No. 67.

No. 68.
Andante.

Etude.

dolce.
A - ve ma - ter, a - - ve, a - ve

ma - ter, a - ve ma - ter, o..... a - ve, a - -

f

- - ve, a - - ve, a - - - ve,

f

Etude. Concluded.

First system of musical notation. The vocal line (treble clef) contains the lyrics: a - - ve ma - - ter, a - - ve, a - - ve. The piano accompaniment (grand staff) features a melodic line in the right hand and a supporting bass line in the left hand, both in a key with three flats.

Second system of musical notation. The vocal line (treble clef) contains the lyrics: ma - ter, a - - ve ma - ter, a - - ve ma - ter, . The piano accompaniment (grand staff) continues the melodic and harmonic development, including a dynamic marking of *f* (forte) in the right hand.

Third system of musical notation. The vocal line (treble clef) contains the lyrics: a - ve ma - ter, a - ve ma - ter, a - - - ve, . The piano accompaniment (grand staff) concludes the piece with a final melodic flourish in the right hand and a sustained bass line in the left hand.

Etude. Concluded.

f o a - - ve, o.....

f

..... a - - ve, *p* a - ve, a *f* ve.

Repeated Tones.

Repeated tones should be performed somewhat like staccato tones, yet without detaching them.

No. 69.

Ah, &c.

No. 70.

No. 71.

71
Vocalizing Exercises.

No. 72.

* At first, observe the breathing mark ; subsequently breathe only after every two measures
 x Transpose to keys both higher and lower.

Arpeggios.

Arpeggios should be sung in moderate tempo at first, until the exact pitch of every tone is insured. In Staccato passages detach the tones in a clean, finished manner, but avoid abruptness.

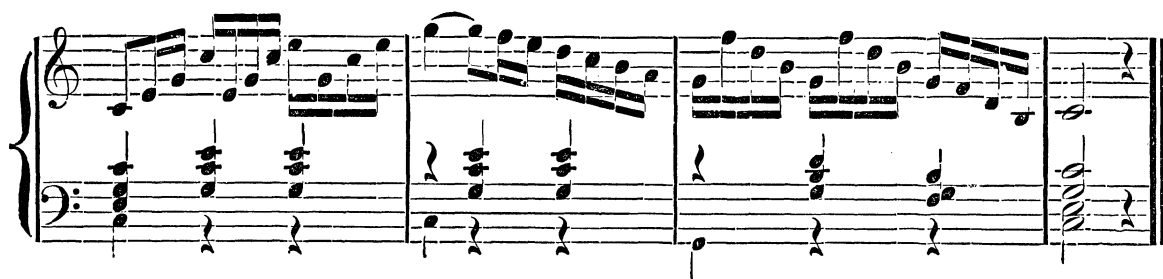
No. 73.

The musical score for No. 73 consists of five systems, each with a treble and bass staff. The exercises are as follows:

- System 1:** Key of D major (two sharps). The first staff has a treble clef and a 4/4 time signature. The second staff has a bass clef. The exercise starts with a treble arpeggio (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4) and a bass arpeggio (D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1). The first measure is marked with an accent (>). The second measure is marked with *p* and *stacc.*. The third measure is marked with *pp* and *poco ritard.*
- System 2:** Key of B major (two sharps). The first staff has a treble clef. The second staff has a bass clef. The exercise starts with a treble arpeggio (B3, C#4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3) and a bass arpeggio (B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D2, C#2, B1). The first measure is marked with an accent (>). The second measure is marked with *p*. The third measure is marked with *pp* and *poco rit.*
- System 3:** Key of C major (no sharps or flats). The first staff has a treble clef. The second staff has a bass clef. The exercise starts with a treble arpeggio (C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4) and a bass arpeggio (C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1). The first measure is marked with an accent (>). The second measure is marked with *p*. The third measure is marked with *pp* and *poco rit.*
- System 4:** Key of A major (three sharps). The first staff has a treble clef. The second staff has a bass clef. The exercise starts with a treble arpeggio (A3, B3, C#4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C#4, A3) and a bass arpeggio (A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D2, C#2, A1). The first measure is marked with an accent (>). The second measure is marked with *p*. The third measure is marked with *pp* and *poco rit.*
- System 5:** Key of F major (one flat). The first staff has a treble clef. The second staff has a bass clef. The exercise starts with a treble arpeggio (F4, G4, A4, Bb4, C5, D5, Eb5, F5, Eb5, D5, C5, Bb4, A4, G4, F4) and a bass arpeggio (F3, E3, D3, C3, Bb2, Ab2, Gb2, F2, Eb2, D2, C2, Bb1, Ab1, Gb1, F1). The first measure is marked with an accent (>). The second measure is marked with *p*. The third measure is marked with *pp* and *poco rit.*

No. 74.

Arpeggios.



No. 75.



No. 76.

Maestoso. mf

ETUDE.

O ri - va - do co - la - no, o ri - va - do co -

la - no, o..... ri - va - do,.... o ri - va - do. *cres. Fine*

o ri - va - do co - la - no, o ri - va - do co - la - no, o.....

ri - va - do,..... o ri - va - do o ri -

Etude. Concluded.

va do co-la - no, co - la - no, o ri - va - do, ri - va - do, o ri -

- va-do co-la-no, co-la - no, o ri - va - do, o ri -

- va - do, o ri - va - do, o ri - va - do, ri - - va - do, o.....

..... co - la - no, o co-la - no, co - la - no.

D.C.

D.C.

No. 77.

Etude for Soprano or Tenor.

Allegretto.

Pre - ci - o - sa, pre - ci - o - sa, o me - mo - ri - a,

The first system of the musical score is in 4/4 time. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics 'Pre - ci - o - sa, pre - ci - o - sa, o me - mo - ri - a,' are written below the vocal staff. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

pre - ci - o - sa, pre - ci - o - sa, o me - mo - ri - a,

The second system continues the musical piece. It includes a vocal line and piano accompaniment. The vocal line has a 'cres.' (crescendo) marking above it. The lyrics 'pre - ci - o - sa, pre - ci - o - sa, o me - mo - ri - a,' are written below the vocal staff. The piano accompaniment continues with similar chordal textures in the right hand and a steady bass line in the left hand.

me - mo - ri - a, me - mo - ri - a, me - mo - ri - a,

The third system concludes the musical piece. It features a vocal line and piano accompaniment. The vocal line has a 'cres.' marking above it. The lyrics 'me - mo - ri - a, me - mo - ri - a, me - mo - ri - a,' are written below the vocal staff. The piano accompaniment continues with similar chordal textures in the right hand and a steady bass line in the left hand.

Etude. Concluded.

The musical score is written for voice and piano. It consists of four systems of music. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

System 1: The vocal line begins with the lyrics "ca - ra, o . . . o . . .". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A *rall.* (rallentando) marking is placed above the vocal line.

System 2: The vocal line continues with "pre - ci - o - sa, pre - ci - o - sa, ca - ra o ca - ra, o ca - ra,". The piano accompaniment continues with the eighth-note pattern. A *rall.* marking is placed above the piano part.

System 3: The vocal line continues with "ca - ra, . . . ca - ra, o . . . ca - ra,". The piano accompaniment continues with the eighth-note pattern.

System 4: The vocal line concludes with "o . . . me-mo-ri - a. . .". The piano accompaniment concludes with a final chord. A *a piacere.* (ad libitum) marking is placed above the vocal line.

NO. 78.

Etude for Contralto or Bass.

First system of musical notation. The vocal line is in G major, 4/4 time, with lyrics: *A - ve ma - ter, o a - ve ma - ter, a - ve ma - ter, o a - ve*. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

Second system of musical notation. The vocal line continues with lyrics: *ma - ter, a - ve ma - - ter, a - ve, o a - ve, ma -*. The piano accompaniment continues with chords and a bass line.

Third system of musical notation. The vocal line continues with lyrics: *ter, a - ve ma - ter, o a - ve ma - ter, a - ve ma - ter, o a - ve*. The piano accompaniment continues with chords and a bass line.

Fourth system of musical notation. The vocal line continues with lyrics: *ma - ter, a - ve ma - ter, o a - ve ma - ter, o a - ve, a - ve, a -*. The piano accompaniment continues with chords and a bass line. The system ends with a *rit.* (ritardando) marking and three accent marks (>>>) over the final notes.

Etude. Concluded.

a tempo.

ve, o ... ma - ter, o ... ma - ter, a - ve

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line begins with a fermata on a whole note 've,' followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The lyrics 'o ... ma - ter, o ... ma - ter, a - ve' are written below the vocal line.

ma - ter, a - ve ma - ter, a . . .

The second system of the musical score. The vocal line continues the melody from the first system. The piano accompaniment maintains its rhythmic patterns. The lyrics 'ma - ter, a - ve ma - ter, a . . .' are written below the vocal line.

ve, a - - - ve, a - - -

The third system of the musical score. The vocal line has a more active melody. The piano accompaniment features a prominent triplet of eighth notes in the right hand. The lyrics 've, a - - - ve, a - - -' are written below the vocal line.

ve.

The fourth and final system of the musical score. The vocal line concludes with a melodic phrase. The piano accompaniment ends with a final chord. The lyrics 've.' are written below the vocal line.

Etude for Alto or Bass.

No. 79.

Pre - ta li - no, Be - ta co - la - no, pre - ta,

The first system of the musical score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The vocal line (Alto or Bass) begins with a half note 'Pre', a quarter note 'ta', a half note 'li', and a half note 'no', followed by a whole rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

li - no co - la - - no, pre - ta.... li - no,

The second system continues the vocal line with 'li - no' (half note), 'co - la' (half note), a whole rest, and 'no,' (half note). This is followed by 'pre - ta....' (half note) and 'li - no,' (half note). The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pattern in the left hand.

be - ta co - la - no, be - ta co - la - no, co - la - .

The third system features a more complex vocal line: 'be - ta' (half note), 'co - la' (half note), 'no,' (half note), 'be - ta' (half note), 'co - la' (half note), 'no,' (half note), and 'co - la - .' (half note). The piano accompaniment remains consistent with the previous systems.

Etude. Concluded.

- no, be-ta co-la - - - no, co-la -

no, be-ta co-la - - - no, co-la -

- no, pre-ta li-no, be-ta co-la - - no.

p slow. *p ad lib.*

p colla voce.

NO. 80.

Etude for Soprano or Tenor.

Allegro Moderato.

The musical score is written for a Soprano or Tenor voice and piano accompaniment. It is in 4/4 time and the key of B-flat major (two flats). The tempo is marked *Allegro Moderato*. The score consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs). The vocal line is written in a single staff. The lyrics are: "Al - ma ma - ter flo - re - at, al - ma ma - ter flo - re - at, al - ma ma - ter flo - re - at, al - ma - ter. al - ma ma - ter, al - ma, al - ma ma - ter flo - re - at, al - ma ma - ter flo - re - at, ma - ter, o".

Al - ma ma - ter flo - re - at, al - ma ma - ter flo - re - at,

al - ma ma - ter flo - re - at, al - ma - ter.

al - ma ma - ter, al - ma, al - ma ma - ter flo - re - at,

al - ma ma - ter flo - re - at, ma - ter, o

Etude. Concluded.

ma - ter, ma - ter flo - re - at, o ma - ter
cres.

al - ma o ma - ter o o ma -
a piacere.

- ter, al - ma ma - ter, flo re -

at

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of four systems, each with a vocal line (treble clef) and piano accompaniment (grand staff). The lyrics are in Latin, and the piece concludes with a final cadence. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line includes various melodic phrases, including a long, flowing line in the second system marked 'a piacere'.

ETUDE.

No. 81.

Allegretto. Con leggerezza.

Ah co la no, la no, la.... no,

ah co la no. la no. la.... no, ah co la no,

la no, la..... no, ah co la no, la, la no. *Fine.*

Etude. Concluded.

Me - no por - te, por - te, por - te, me no por - te,

por - te, por - te, por - te, ah,.... me no por - te, por - te,

ah,..... me..... no, ah, me no, ah, me no.

p

rit. *tr.*

rit.

tr. *rit.* *D.C.*

rit. *D.C.*

Vocal Study, for Soprano or Tenor.

No. 82.

Allegro Moderato.

Me no por - te, me..... no, O - ra.....

The first system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest. The second measure contains a sixteenth-note triplet (D5, E5, F#5) beamed together, followed by a quarter note G5. The third measure consists of a continuous sixteenth-note run: G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4, A4, G4. The piano accompaniment is in grand staff (treble and bass clefs). The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line with quarter notes and rests.

..... do. me..... no..... por - te, me.... .. no,

The second system of the musical score. The vocal line continues with a dotted quarter note D5, followed by a quarter rest. The second measure has a dotted quarter note E5, a quarter rest, and then a sixteenth-note triplet (F#5, G5, A5) beamed together. The third measure continues the sixteenth-note run: B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4, A4, G4. The piano accompaniment continues with the same rhythmic pattern as the first system.

o - - ra, o - - ra, o - - - ra.

The third system of the musical score. The vocal line features a dotted quarter note G4, followed by a quarter rest. The second measure has a dotted quarter note A4, a quarter rest, and then a sixteenth-note triplet (B4, C5, D5) beamed together. The third measure continues the sixteenth-note run: E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4, A4, G4. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

Vocal Study. Concluded.

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems, each with a vocal line and piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

System 1: The vocal line begins with a melodic phrase: O - - - - - ra, o - - - - - ra, with a fermata over the final 'ra'. The piano accompaniment provides harmonic support with eighth-note chords.

System 2: The vocal line continues with: o - ra, o - ra, o - - - - - ra, me - - - - - no....., marked *mf* (mezzo-forte). The piano accompaniment continues with similar harmonic patterns.

System 3: The vocal line concludes with: me - no por - te, o - ra me no por - te, por - te, marked *f* (forte). The piano accompaniment ends with a final chord and a fermata.

Vocal Study.

No. 83.

Andante.

p *p* *f*

p *f* *f*

p *rit.* *p* *p*

un poco ritard. *a tempo.*

a - ve, o..... o.....

a - ve..... ma - ter, o..... o.....

Vocal Study. Concluded.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a vocalization 'O.....' followed by the lyrics 'a - ve, a - ve,'. The tempo marking 'rit.' (ritardando) is placed above the first measure of the vocal line. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. It features a series of chords and moving lines in both hands, with a 'rit.' marking in the bass staff.

The second system of musical notation continues the vocal and piano parts. The vocal line has lyrics 'a - ve, a - ve, a - - -'. It includes dynamic markings 'p' (piano) and 'f' (forte), and a 'ritard.' marking. The piano accompaniment continues with chords and moving lines, also marked with 'ritard.'.

The third system of musical notation concludes the piece. The vocal line has lyrics 've, a - - - - - ve.' and features a 'p' (piano) dynamic marking. The piano accompaniment continues with chords and moving lines, also marked with 'p'.

ETUDE.

No. 84.

Adagio.

A - - ve ma - ter, o a - - ve ma - ter,

a - - ve ma - ter, o a - ve ma - - ter, a - ve,

a - - ve, a - - - - - ve, ave, ma - ter.

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Adagio'. The score consists of three systems. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line includes lyrics in Italian. The piano accompaniment features a variety of textures, including arpeggiated figures, block chords, and moving lines in both hands.

Etude. Continued.

Ca - ra, o ca - ra, ca - ra, o ca - ra,

me - mo - ri - a, me - mo - ri - a,

ca - ra,..... o ca - ra, o.... ca - ra, me-mo-ri - a.

Etude. Continued.

ca - ra, o ca - ra, ca - - -

- ra, ca - ra, o ca - - ra, o ca - ra, me-mo

- ri - a, o ca-ra, me - mo-ri-a, o..... ca - ra,

Etude. Concluded.

A - - ve ma - ter, a - - ve ma - ter,

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). It contains two measures of music with the lyrics 'A - - ve ma - ter, a - - ve ma - ter,'. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

a - ve ma - ter, a - ve, o a - ve ma - ter, a - - ve,

The second system of the musical score. The vocal line continues with the lyrics 'a - ve ma - ter, a - ve, o a - ve ma - ter, a - - ve,'. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in the right hand.

a - - - ve, a - ve, a - ve, a - ve, a - ve.

The third system of the musical score. The vocal line includes dynamic markings *p* (piano) and *f* (forte). The lyrics are 'a - - - ve, a - ve, a - ve, a - ve, a - ve.' The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in the right hand.

Vocal Studies.

No. 85.

Allegro Vivace.

Ro - - co di la mo, di

la..... mo, ro..... co di

la mo di la..... mo, ah

Vocal Study. Continued.

ro co di la mo, ah ro co di

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. It consists of three measures: the first measure has a half note 'ro' and a triplet of eighth notes 'co di'; the second measure has a half note 'la' and a triplet of eighth notes 'mo, ah'; the third measure has a half note 'ro' and a triplet of eighth notes 'co di'. The piano accompaniment is in the same key and time, featuring a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and single notes.

la..... *f* mo *p* ah

The second system continues the vocal study. The vocal line starts with a half note 'la' followed by a dotted line. The next measure has a half note 'mo' marked with a forte (*f*) dynamic. The final measure has a half note 'ah' marked with a piano (*p*) dynamic. The piano accompaniment continues with the same eighth-note pattern as in the first system.

ro co di la mo la.....

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. It consists of three measures: the first measure has a half note 'ro' and a triplet of eighth notes 'co di'; the second measure has a half note 'la' and a triplet of eighth notes 'mo'; the third measure has a half note 'la' followed by a dotted line. The piano accompaniment is in the same key and time, featuring a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and single notes.

Vocal Study. Concluded.

mo, di.... la... mo, di la.... mo..... di....

la.... mo,..... di.... la mo, di la.....

mo, la.... mo di.... la..... mo.

p *cres.* *f* *tr*

p *f*

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line consists of three systems of music. The first system has lyrics 'mo, di.... la... mo, di la.... mo..... di....'. The second system has lyrics 'la.... mo,..... di.... la mo, di la.....'. The third system has lyrics 'mo, la.... mo di.... la..... mo.' and includes dynamic markings *p*, *cres.*, *f*, and *tr*. The piano accompaniment is written for both hands. The first system features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The second system continues this pattern, with a *p* marking in the right hand. The third system features a *p* marking in the right hand and a *f* marking in the left hand, with a trill in the right hand.

Vocal Study.

No. 86.

Allegro giusto.

First system of musical notation. The vocal line (treble clef) begins with a melodic phrase in 4/4 time, marked with a slur and a fermata. The lyrics "La....." are written below the first measure, and "la....." below the second. The piano accompaniment (grand staff) features a steady eighth-note chordal pattern in the right hand and a single bass note in the left hand.

Second system of musical notation. The vocal line continues with a melodic phrase, marked with a slur and a fermata. The lyrics "la....." are written below the first measure, "la....." below the second, and "la....." below the third. The piano accompaniment continues with the same eighth-note chordal pattern in the right hand and single bass notes in the left hand.

Third system of musical notation. The vocal line concludes with a melodic phrase, marked with a slur and a fermata. The lyrics "..... mi la do si mi mi do..... la," are written below the measures. The piano accompaniment continues with the same eighth-note chordal pattern in the right hand and single bass notes in the left hand.

Vocal Study. Continued.

The musical score is divided into three systems, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line uses solfège syllables: mi, la, mi, sol, fa, mi, re, fa, si, do, la, fa, la, sol, mi, sol, fa, re, sol, mi, do, mi, re, la, re, do.

System 1: The vocal line begins with a half note 'mi', followed by a dotted half note 'la', then a quarter note 'mi', an eighth note 'sol', a quarter note 'fa', an eighth note 'mi', a quarter note 're', an eighth note 'fa', and a quarter note 'si'. The piano accompaniment consists of a treble and bass staff. The treble staff has a series of eighth-note chords, and the bass staff has a simple bass line.

System 2: The vocal line begins with a half note 'do', followed by a dotted half note 'la', then a quarter note 'fa', an eighth note 'la', a quarter note 'sol', an eighth note 'mi', and a quarter note 'sol'. The piano accompaniment continues with similar chordal patterns in the treble and a simple bass line in the bass.

System 3: The vocal line begins with a half note 'fa', followed by a dotted half note 're', then a quarter note 'sol', an eighth note 'mi', a quarter note 'do', an eighth note 'mi', a quarter note 're', an eighth note 'la', a quarter note 're', and a quarter note 'do'. The piano accompaniment continues with similar chordal patterns in the treble and a simple bass line in the bass.

Vocal Study. Concluded.

si.... la..... la....

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. It features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The lyrics 'si.... la..... la....' are written below the notes. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

..... fa re si sol fa re do.....

The second system of the musical score. The vocal line continues the melody, with lyrics '..... fa re si sol fa re do.....'. The piano accompaniment features a more active right hand with chords and a left hand with a simple bass line.

mi..... la..... la.....

The third system of the musical score. The vocal line concludes the study with the lyrics 'mi..... la..... la.....'. The piano accompaniment continues with chords in the right hand and a simple bass line in the left hand.

No. 87.

Cantabile.

100
Vocal Study.

p

Ah..... ro co di la mo, ro co di

la..... mo, ah.....

ro..... co di la..... mo..... di la.....

..... mo, di.... la..... mo, ah.....

dol.

p

Vocal Study. Continued.

rall. *a tempo.*

ro.... co.... di.... la.... mo, di.....

col canto. *p a tempo.*

la..... mo, ro co di la..... mo,.....

la,..... mo,

dol.

la..... la..... mo,.... ah

animato. *f*

Vocal Study. Continued.

First system of musical notation. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lyrics are "ro.....co di.. la..... mo,..... di.....". The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand. A piano (*p*) dynamic marking is present at the start of the piano part.

Second system of musical notation. The vocal line continues with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lyrics are "...la.....mo, di..... la mo, di....". A forte (*f*) dynamic marking is present at the end of the vocal line. The piano accompaniment continues with the same eighth-note pattern in the right hand and quarter-note bass line in the left hand.

Third system of musical notation. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lyrics are "la..... mo,..... ah". A piano (*p*) dynamic marking is present at the end of the piano part. The piano accompaniment continues with the same eighth-note pattern in the right hand and quarter-note bass line in the left hand.

Fourth system of musical notation. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lyrics are "ro..... co di la mo, la mo,..... la.....". The piano accompaniment continues with the same eighth-note pattern in the right hand and quarter-note bass line in the left hand.

103
Vocal Study. Concluded.

mo,..... ah ... ro co di la mo,.... di....

la mo di la mo,..... di la.....

mo, di la..... mo,..... la.....

.....mo.... la mo.....

pp *dim:*

ETUDE.

No. 88.

Allegretto grazioso.

This musical score is for Etude No. 88, titled "Allegretto grazioso." It is written for a single melodic instrument (likely violin or flute) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score is organized into three systems, each with a single staff and a grand staff (treble and bass clef). The first system contains four measures. The second system contains four measures, with a crescendo hairpin marking the beginning of the second measure. The third system contains four measures, with a decrescendo hairpin marking the beginning of the second measure. The melodic line features various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano accompaniment consists of chords and single notes in both hands.

Etude. Concluded.

The first system of musical notation consists of three staves. The top staff is a single treble clef containing a melodic line with eighth-note runs and a quarter rest. The middle and bottom staves are grouped by a brace and contain a piano accompaniment of chords and single notes.

The second system of musical notation consists of three staves. The top staff continues the melodic line with a first finger fingering mark above the first measure. The middle and bottom staves continue the piano accompaniment.

The third system of musical notation consists of three staves. The top staff concludes the melodic line with a final quarter note. The middle and bottom staves conclude the piano accompaniment with a final chord and a double bar line.

ETUDE.

No. 89.

Adagio.

dolce. O a - ve,.... O.... a - - ve ma - ter,

O a - - ve..... O.... a - - - ve,

ritard.

O a - ve,.... o a - ve ma - ter, a - ve, a - ve

Etude. Continued.

ma - ter, a - - ve ma - ter, a - - ve,

The first system of the musical score. It features a vocal line in G major with a key signature of one sharp (F#) and a common time signature. The vocal line consists of four measures. The first measure has a half note G4, a quarter rest, and a half note G4. The second measure has a half note A4, a quarter note B4, and a quarter note C5. The third measure has a half note G4, a quarter rest, and a half note G4. The fourth measure has a half note A4, a quarter note B4, and a quarter note C5. The piano accompaniment is in the same key and time, consisting of four measures. The first measure has a half note G3, a quarter note A3, and a quarter note B3. The second measure has a half note C4, a quarter note D4, and a quarter note E4. The third measure has a half note F#3, a quarter note G3, and a quarter note A3. The fourth measure has a half note B3, a quarter note C4, and a quarter note D4. The piano part is marked with a piano (p) dynamic.

a - ve, a - ve ma - ter, a - ve, o a - - ve,

The second system of the musical score. It features a vocal line in G major with a key signature of one sharp (F#) and a common time signature. The vocal line consists of five measures. The first measure has a half note G4, a quarter rest, and a half note G4. The second measure has a half note A4, a quarter note B4, and a quarter note C5. The third measure has a half note G4, a quarter note A4, and a quarter note B4. The fourth measure has a half note C5, a quarter note B4, and a quarter note A4. The fifth measure has a half note G4, a quarter rest, and a half note G4. The piano accompaniment is in the same key and time, consisting of five measures. The first measure has a half note G3, a quarter note A3, and a quarter note B3. The second measure has a half note C4, a quarter note D4, and a quarter note E4. The third measure has a half note F#3, a quarter note G3, and a quarter note A3. The fourth measure has a half note B3, a quarter note C4, and a quarter note D4. The fifth measure has a half note E4, a quarter note F#4, and a quarter note G4. The piano part is marked with a piano (p) dynamic and a ritardando (rit.) marking.

o a - ve ma - ter, o a - ve ma - ter, a - ve.... ma - ter,

The third system of the musical score. It features a vocal line in G major with a key signature of one sharp (F#) and a common time signature. The vocal line consists of six measures. The first measure has a half note G4, a quarter note A4, and a quarter note B4. The second measure has a half note C5, a quarter note B4, and a quarter note A4. The third measure has a half note G4, a quarter note A4, and a quarter note B4. The fourth measure has a half note C5, a quarter note B4, and a quarter note A4. The fifth measure has a half note G4, a quarter note A4, and a quarter note B4. The sixth measure has a half note C5, a quarter note B4, and a quarter note A4. The piano accompaniment is in the same key and time, consisting of six measures. The first measure has a half note G3, a quarter note A3, and a quarter note B3. The second measure has a half note C4, a quarter note D4, and a quarter note E4. The third measure has a half note F#3, a quarter note G3, and a quarter note A3. The fourth measure has a half note B3, a quarter note C4, and a quarter note D4. The fifth measure has a half note E4, a quarter note F#4, and a quarter note G4. The sixth measure has a half note A4, a quarter note B4, and a quarter note C5. The piano part is marked with a piano (p) dynamic and a forte (f) marking.

Etude. Concluded.

The musical score is divided into three systems, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

First System:
The vocal line begins with a piano (*p*) dynamic, followed by a forte (*f*) section with an accent (^) and a decrescendo hairpin, ending with a piano (*p*) dynamic. The lyrics are "a - - - - - ve, a - - - - - ve,". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Second System:
The vocal line starts with a piano (*p*) dynamic, followed by a fortissimo (*ff*) section, and then a melodic phrase. The lyrics are "Ah,.....". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line with some rests.

Third System:
The vocal line begins with a piano (*p*) dynamic, followed by a forte (*f*) section, and then a fortissimo (*ff*) section. The lyrics are "..... a - ve, o a - ve." with a decrescendo hairpin. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some rests.

WHEN MORNING'S LIGHT IS BEAMING.

DUET FOR SOPRANO AND ALTO.

English Version by GERVASE WHEELER.

Musis by F. KUCKEN.

No. 90. Allegretto.

mf

Con anima. *ten.* *Animato.* *Moderato.*

When morning's light is beaming, la la la! la la la! O'er hill and val - ley
 The sun's bright eyes are stealing, la la la! la la la! All thought of care con-

ten. *Animato.*

When morning's light is beaming, la la la.... la la! O'er hill and val - ley
 The sun's bright eyes are stealing, la la la.... la la! All thought of care con-

Moderato. *Moderato.*

ten. *piu vivo.*

ten. *f* *Tempo.* *p* *espress.*

sing - ing, la la la..... la la! The loving herds are com - ing to
 - ceal - ing, la la la..... la la! Thro' grove and valley sing - ing, we

ten. *Tempo.* *espress.*

sing - ing, la la la..... la la! The loving herds are
 - ceal - ing, la la la..... la la! Thro' grove and valley

rit. *Tempo.*

When Morning's Light is Beaming. Continued.

dolce. lusingando.

pasture on the plain, The merry bee is humming, Whilst waves the golden
join the birdling's strain, Whilst matin bells are ring-ing Glad peals o'er hill and

lusingando.

coming to pasture on the plain, The merry bee is hum-ming Whilst waves the golden
singing, we join the birdling's strain, Whilst matin bells are ring-ing Glad peals o'er hill and

dim. poco riten.

corn,.... The mer-ry bee is humming, Whilst waves the golden corn. la la la
plain,.... Whilst ma-tin bells are ring-ing Glad peals o'er hill and plain. la la la

dim.

corn..... The mer-ry bee is hum-ming, Whilst waves the golden corn.
plain,.... Whilst ma-tin bells are ring-ing Glad peals o'er hill and plain.

poco rit.

corn,.... The mer-ry bee is humming, Whilst waves the golden corn. la la la
plain,.... Whilst ma-tin bells are ring-ing Glad peals o'er hill and plain. la la la

When Morning's Light is Beaming. Concluded.

la..... la la.... la la la la la la ... la la

poco ritenuto.

la la la la la la la la la la la.... la la la la la la la la

dolce.

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It contains a series of 'la' vocalizations. The middle staff is also a single melodic line in treble clef, continuing the 'la' vocalizations. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp. It features a series of chords and arpeggiated figures. The tempo/mood markings 'poco ritenuto.' and 'dolce.' are placed above the middle and bottom staves respectively.

la.... la la la la la la

la la la la la la la la

dolce.

The second system of the musical score consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp. It contains a series of 'la' vocalizations. The middle staff is also a single melodic line in treble clef, continuing the 'la' vocalizations. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp. It features a series of chords and arpeggiated figures. The tempo/mood marking 'dolce.' is placed above the bottom staff.

NO. 80.

Etude in three parts.

Andante. *p*

O al - ma ma - ter, flo - re - at, O
Be thou O God, ex - al - ted high, And

al - ma ma - ter, flo - re - at, al - ma ma - ter
as thy glo - ry fills the sky, so let it be on

flo - re - at, ma - ter flo - re - at, ma - ter flo - re - at, O
earth displayed, Till thou art here as there O - beyed. O

Etude in three parts. Continued

ma-ter al-ma ma-ter al - ma
God, my heart is fixed, is bent,.....

o al-ma ma - ter
Its thankful tri - bute

flo - re - at,
to present,

o ma - ter, al - ma ma - ter, al-ma
And with my heart, my voice I'll raise, Raise

ma-ter ma-ter flo - re - at,
thee, my God, in songs of praise.

o al - ma ma-ter flo-re-at, al-ma ma-ter al-ma ma-ter
Thy prais - es, Lord, I will resound, To all, to all the lis'tning

Etude in three parts. Continued.

o ma - ter ma-ter flo - re - at, o
Thy mer - cy high-est heav'n transcends, Thy

flo - re - at, o ma - ter o ma - ter.
na - tions round; Thy mer - cy The heav'n transcends.

ma-ter al-ma ma-ter flo re-at, o ma - ter al-ma, ma - ter
truth be-yond the ut-most clouds extends, Be thou O God, be thou ex -

o ma - ter, al - ma ma - ter, o
Be thou O God, be thou ex - al - ted, Be

flo - re-at, o ma - ter al-ma ma-ter flo - re-at, al - ma
-al - ted high, And as thy glo - ry fills the sky,..... So let it

ma - ter al - ma ma - ter, al - ma ma - ter,
thou..... O..... God, ex - al - ted, be ex - al - ted,

Etude in three parts. Concluded.

ma-ter, al-ma ma-ter, al-ma ma-ter flo-re-at, ma-ter
be on earth dis-played, Till thou art here as there.... o-beyed,.... on

o ma-ter, o ma-ter, flo-re-at, oh ma-ter, al-ma,
ex-al-ted, ex-al-ted, Till thou art here o-beyed,

flo-re-at, ma-ter flo-re-at, ma-ter al-ma ma-ter,
earth displayed, on.... earth displayed, Till thou art here as there..... o-

o ma-ter on earth, o ma-ter dis-played, ma-ter, o
Till thou art

al-ma, o ma-ter, oh ma-ter al-ma ma-ter,
-beyed, Till thou art here, thou art here as there o-beyed.

al-ma ma-ter o ma-ter, o ma-ter, al-ma ma-ter
here as there obeyed, Till thou art here, art here o-beyed.

Music by F. CAMFANA.

(Duet for Soprano & Contralto or Bass.)

sotto voce.
 Vien di - let - to é si - len-zio d'in - tor - no, Del - la not - te,
 Come, my loved one, with sweet silence surround - ing, Midst the eve - ing

p *ppp*
 il sospir ne ca - rez - za, Vie - ni vie - ni a goder della brez -
 scarce a murmur is sound - ing, Come ah! come love, where the zephyrs are bound -

f *p rall.*
 - za, vie - ni vie - ni ecco l'ora d'a - mar.
 - ing, Come, oh! come then, 'tis the hour of love.

f *rall.* *p* *rf*

Come with me, Continued.

a tempo. cantabile.

Que-sta e l'o-ra al ri-po-so all'a
Now is the calm hour of love and of

Que-sta e l'o-ra al ri-po-so all'a-mo-re,
Now is the calm hour of love and of slumber,

a tempo.

mo re,
slumber,

S'ab-ban-do-na tranquilla o-gni
Na-ture around us is tran-quil-ly

S'ab-ban-do-na tranquilla o-gni co-sa,
Na-ture around us is tran-quil-ly gleaming,

f

co-sa, L'on-da dor-me, sul-li-do la ro-sa, Si ri-piega a dor-mir sul-lo
gleaming, Waves are sleep-ing and ro-ses are dreaming, Soft their pe-tals they si-lent-ly

f

The musical score is written for voice and piano. It consists of three systems of music. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The lyrics are in Italian and English. The tempo markings are 'a tempo. cantabile.' and 'a tempo.'. The dynamics markings are 'f' (forte).

Come with me, Continued.

stet ***Vie - ni, vie - ni, vie - ni, vie - ni*** *ah!.....*
close, Come then, come.... then, come oh! come..... then, ah!.....

.... *vie - ni o ca - ra* *al se - re - no chia - ro - re, Del - la vol - ta,*
 Come, oh dear one, while the stars without num - ber, In the a - zure,

stel - lata azzur - ri - na, Di - quel dis - co *al - la luce ar - gen - ti -*
of heaven are shin - ing, While the moonbeams with their light are entwin -

Come with me. Continued.

f *p rall.* *a tempo.*

- na, Scio - glie - re - mo can - zone d'a - mor.
- ing, Gently in - spir - ing, these new songs of love.

f *p* *col canto.* *a tempo.* *piu animato.*

con grazia.

Que - sta é l'o-ra al ri - po-so all' a - mo - re, S'ab - ban -
Now is the calm hour of love and of slum - ber, Na - ture

Que - sta é lo - ra
'Tis the hour,

- do - na tran - quil - la o - gni co - sa, L'on - da dor - me, sul -
- round as is tran - quil - ly gleam - ing, Waves are sleep - ing, and

Que - sta é l'o - ra,
'Tis the hour,

Come with me. Continued.

li - do la ro - sa, Si ri - pie - ga a dor-mir sul - lo stel,
 ros - es are dream - ing, Soft their pe - tals they drow - si - ly close.

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and single notes.

Vie - ni o ca - ra al se - re - no chia - ro - re, Del - la
 Come, then oh dear one, the stars with - out num - ber, 'Midst the

Vie - ni o ca - ra,
 Come, oh, dear one,

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and single notes.

vol - ta, stel - la - ta azzur - ri - na, Di - quel dis - co al - la
 a - zure, of heav'n now are shin - ing, While the moonbeams with

ah! ah! vie - ni,
 ah! come, love,

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and single notes.

Come with me. Concluded.

lu - ce ar - gen - ti - na, Scio - glie - re - mo can - zo - ne d'a-mor,
star - light en - twin - ing, Moves our hearts to these new songs of love.

The first system consists of three staves. The top two staves are vocal parts in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests.

p calando a poco.

d'a of mor, love, d'a of....

d'a of mor, love,

calando a poco.

The second system also consists of three staves. The vocal parts continue with the lyrics. The piano accompaniment features a descending melodic line in the right hand and a more static bass line. The tempo/mood marking 'calando a poco' is present.

f cadenza.

- mor, Scio - glie - re - mo can - zo - ne d'amor Scio - glie re - mo can - zo - ne d'a-mor.
love, Moves our hearts to these new songs of love, Moves our hearts to these new songs of love.

f col canto.

The third system consists of three staves. The vocal parts have a more complex melodic line with triplets. The piano accompaniment features a rhythmic pattern of eighth notes. The tempo/mood marking 'col canto' is present.

THE MOON IS BRIGHTLY SHINING.

English words by LOUIS C. ELSON. LA NOTTA E BELLA.

Music by GUGLIELMO.

Andante Mosso.

pp *f* *p* *dim.*

1. The moon is bright-ly shin-ing, ... Its rays of sil-ver twin-ing, Up-
 2. Thus on-ward we'll go steering,.... And ban-ish doubt or fear-ing, No
 1. La not-tè bella; in Cie-to..... bril-lar vegg'io la lu-na ma
 2. Nel-la bar-chet-ta a-mi-ca..... al fian-co mio sa-ra-i.... E

- on the lake re-clin-ing, My boat waits but for thee; Yes, in my
 dan-ger shall be near-ing. If you will come with me, If you will
 scor-ro la la-gu-na in pre-da a un rio do-lor in preda in
 sol parlar m'u dra-i di fè Cos-tanza e a-mor par-lar di

sotto voce. poco più lento.

boat I wait for thee. Let me not wait, come un-to me,
 come and rove with me. Lun-gi da te mio dol-ce amor
 preda a un ri-o do-lor. fè Constanza e a-mor.

pp
poco più.

The Moon is Brightly Shining. Concluded.

sotto voce.
p *3*

Then o'er the wave We'll sail so free; Tar - ry not long,
pace il mio cor tro - var non sa; deh! Vieni a me,

fz *ppp*

con anima. *1mo tempo.*

List to my song, Come, let us hast-en o'er the sea. Come, then, ah!
non ri - cu - sar, Gioja è l'a march'e gual non ha! Vie - ni ah!

pp *legato.*
Ped.

stent. *ten.*

Come, then, and sail with me, Oh, come! oh, come!
Vie - ni mio dol - ce a - mor vie - ni! a - mor.

suivez. *ppp*

SING, SWEET BIRD.

L. M. THORNTON.

SOPRANO.

WILHELM GANZ.

Moderato.

The piano introduction is in 2/4 time, marked *Moderato*. It begins with a forte (*f*) dynamic. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord marked *f*.

Sing, sweet bird, and chase my sorrow, Let me list-en to thy strain ; From thy warblings

The vocal line begins with a whole rest, followed by a melody of eighth and quarter notes. The piano accompaniment starts with a piano (*p*) dynamic, featuring a steady eighth-note bass line and chords in the right hand.

poco ritenuto.

I can borrow That which bids me hope a- gain. Hov- er still a-

The tempo is marked *poco ritenuto*. The vocal line continues with a melody that includes a half note. The piano accompaniment features a steady eighth-note bass line and chords. The section ends with a *dolce.* marking and a *mf* dynamic.

cres. *cres.*

round my dwelling, There is pleasure where thou art, While thy tale of love thou'rt telling, Say who can be

The tempo returns to *Moderato*. The vocal line begins with a melody marked *cres.* The piano accompaniment features a steady eighth-note bass line and chords. The section ends with a *fp* (fortissimo piano) dynamic.

Sing, Sweet Bird. Continued.

rallent. *giocoso.*

sad at heart, While thy tale of love thou'rt telling, Say, who can be sad at heart? Sing, sweet bird,

p *colla voce.* *p*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It contains six measures of music. The first measure has a vocal line starting on a half note G4, followed by a quarter note A4, and a half note B4. The second measure has a vocal line starting on a half note C5, followed by a quarter note D5, and a half note E5. The third measure has a vocal line starting on a half note F#5, followed by a quarter note G5, and a half note A5. The fourth measure has a vocal line starting on a half note B5, followed by a quarter note C6, and a half note D6. The fifth measure has a vocal line starting on a half note E6, followed by a quarter note F#6, and a half note G6. The sixth measure has a vocal line starting on a half note A6, followed by a quarter note B6, and a half note C7. The piano accompaniment consists of two staves, treble and bass. It begins with a treble clef and a key signature of one sharp. It contains six measures of music. The first measure has a piano line starting on a half note G3, followed by a quarter note A3, and a half note B3. The second measure has a piano line starting on a half note C4, followed by a quarter note D4, and a half note E4. The third measure has a piano line starting on a half note F#4, followed by a quarter note G4, and a half note A4. The fourth measure has a piano line starting on a half note B4, followed by a quarter note C5, and a half note D5. The fifth measure has a piano line starting on a half note E5, followed by a quarter note F#5, and a half note G5. The sixth measure has a piano line starting on a half note A5, followed by a quarter note B5, and a half note C6.

a tempo *f*

Sing, sweet bird, Let me list-en to thy strain, Sing, sweet bird, Sing, sweet bird, Let me listen to thy

calando. *f*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp. It contains six measures of music. The first measure has a vocal line starting on a half note G4, followed by a quarter note A4, and a half note B4. The second measure has a vocal line starting on a half note C5, followed by a quarter note D5, and a half note E5. The third measure has a vocal line starting on a half note F#5, followed by a quarter note G5, and a half note A5. The fourth measure has a vocal line starting on a half note B5, followed by a quarter note C6, and a half note D6. The fifth measure has a vocal line starting on a half note E6, followed by a quarter note F#6, and a half note G6. The sixth measure has a vocal line starting on a half note A6, followed by a quarter note B6, and a half note C7. The piano accompaniment consists of two staves, treble and bass. It begins with a treble clef and a key signature of one sharp. It contains six measures of music. The first measure has a piano line starting on a half note G3, followed by a quarter note A3, and a half note B3. The second measure has a piano line starting on a half note C4, followed by a quarter note D4, and a half note E4. The third measure has a piano line starting on a half note F#4, followed by a quarter note G4, and a half note A4. The fourth measure has a piano line starting on a half note B4, followed by a quarter note C5, and a half note D5. The fifth measure has a piano line starting on a half note E5, followed by a quarter note F#5, and a half note G5. The sixth measure has a piano line starting on a half note A5, followed by a quarter note B5, and a half note C6.

L'Istesso Tempo.

grazioso. *f* *p*

strain, Ah !..... sing, sweet bird, Ah !..... sing, sweet bird

L'Istesso Tempo.

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp. It contains six measures of music. The first measure has a vocal line starting on a half note G4, followed by a quarter note A4, and a half note B4. The second measure has a vocal line starting on a half note C5, followed by a quarter note D5, and a half note E5. The third measure has a vocal line starting on a half note F#5, followed by a quarter note G5, and a half note A5. The fourth measure has a vocal line starting on a half note B5, followed by a quarter note C6, and a half note D6. The fifth measure has a vocal line starting on a half note E6, followed by a quarter note F#6, and a half note G6. The sixth measure has a vocal line starting on a half note A6, followed by a quarter note B6, and a half note C7. The piano accompaniment consists of two staves, treble and bass. It begins with a treble clef and a key signature of one sharp. It contains six measures of music. The first measure has a piano line starting on a half note G3, followed by a quarter note A3, and a half note B3. The second measure has a piano line starting on a half note C4, followed by a quarter note D4, and a half note E4. The third measure has a piano line starting on a half note F#4, followed by a quarter note G4, and a half note A4. The fourth measure has a piano line starting on a half note B4, followed by a quarter note C5, and a half note D5. The fifth measure has a piano line starting on a half note E5, followed by a quarter note F#5, and a half note G5. The sixth measure has a piano line starting on a half note A5, followed by a quarter note B5, and a half note C6.

Sing, Sweet Bird. Continued.

dolce. p. *cres.*

..... sing, sweet bird, Ah!..... sing, sweet bird, Ah!..... sing, sweet

poco rallent. a tempo.

colla voce. *cres.*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase marked 'dolce. p.' and 'cres.', followed by the lyrics 'sing, sweet bird, Ah!..... sing, sweet bird, Ah!..... sing, sweet'. The piano accompaniment consists of a series of chords and moving lines, with a section marked 'poco rallent. a tempo.' and 'colla voce.'.

f.

bird, Ah!..... sing, sweet bird, Ah! sing, Ah! sing, sweet bird.

The second system continues the vocal and piano parts. The vocal line starts with a forte 'f' dynamic and includes the lyrics 'bird, Ah!..... sing, sweet bird, Ah! sing, Ah! sing, sweet bird.'. The piano accompaniment features more complex chordal textures and moving lines.

Morn and noon and dew-y e - ven, Anxiously for thee I'll wait ; Come, thou chori -

The third system concludes the piece with the lyrics 'Morn and noon and dew-y e - ven, Anxiously for thee I'll wait ; Come, thou chori -'. The vocal line is accompanied by a piano part that includes a 2/4 time signature change and a 'p' (piano) dynamic marking.

Sing, Sweet Bird. Continued.

poco ritenuto.

First system of the musical score. The vocal line (treble clef) begins with the lyrics "- ster of heaven, Cheer a soul dis-con - so-late, So shall time fond". The piano accompaniment (grand staff) features chords and moving lines. The tempo marking *poco ritenuto.* is above the vocal line. The piano part includes the markings *dolce.* and *mf*.

cres.

Second system of the musical score. The vocal line continues with the lyrics "thoughts awaken, Joy once more shall live and reign, And the harp so long for-sa-ken Yield its dulcet". The piano accompaniment includes the marking *cres.* above the vocal line and *fp* (fortissimo piano) in the piano part.

*rallent.**giojoso.*

Third system of the musical score. The vocal line continues with the lyrics "notes a - gain, And the harp so long for-sa-ken Yield its dul-cet notes again, Sing, sweet bird,". The piano accompaniment includes the markings *rallent.* and *giojoso.* above the vocal line, and *p* (piano) in the piano part.

Sing, Sweet Bird. Continued.

Lento. tr

Sing, sweet bird. Let me list - en to thy strain, Sing.... sweet bird,

Lento.

Sing,.... sweet bird, Let me list - en, Let me list - en

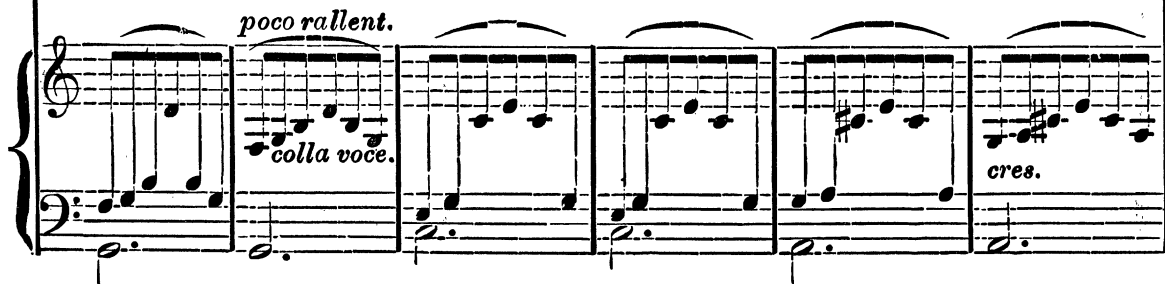
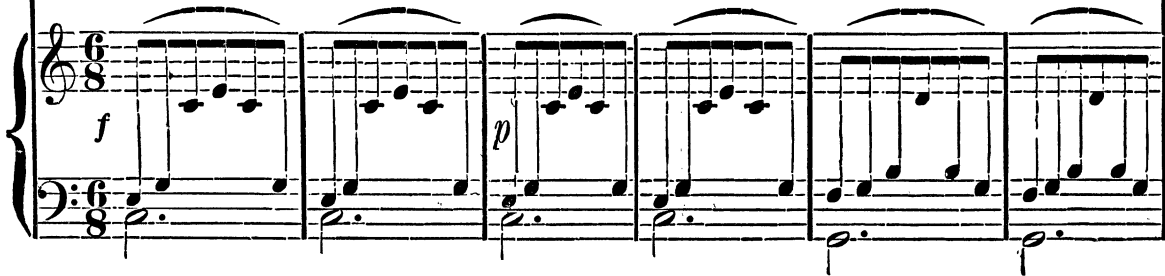
f accel. *tr*

to thy strain,.... Ah!..... to thy

f

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the voice entering with the lyrics 'Sing, sweet bird. Let me list - en to thy strain, Sing.... sweet bird,'. The piano accompaniment features chords and moving lines in both hands. The second system continues the vocal line with 'Sing,.... sweet bird, Let me list - en, Let me list - en'. The piano part continues with various textures, including chords and moving lines. The third system shows the voice with 'to thy strain,.... Ah!..... to thy'. The piano part includes a section marked 'f accel.' (forte, accelerating) and 'tr' (trill), leading to a final 'f' (forte) marking. The score is enclosed in a double bar line at the top and bottom.

Sing, Sweet Bird. Concluded.

*L'Istesso Tempo.**grazioso.**L'Istesso Tempo.*

GOLDEN ROLLS BENEATH ME.

Adapted by LOUIS C. ELSON.

A. RUBINSTEIN. Op. 34, No. 9.

Andante.

1. Gold- en at my feet rolls the Kura's broad tide, Light rip - ples dance on the
 2. My love stands beside me and looks in my eyes, As if she would part from me
 3. The sun now is sink- ing, and deepens the night; My heart from its love cannot

riv - er, Bright..... sun-light is smil - ing, My....
 nev - er, Pur - est joy and de - light... ..
 sev - er, E'en in deep - est dark - ness Its

Golden Rolls Beneath Me. Concluded.

heart..... laughs be - side..... 0 could it but be so for-
 In.... my heart a - bide..... 0 would this were ever a-
 flame..... shines more bright..... 0 could it remain so for-

- ev - er, 0 could it but be so for - ev - er... ..
 - bid - ing, 0 would this were ever a - bid - ing... ..
 - ev - er, 0 could it remain so for - ev - er.....

.....

THOU STAR OF EVENING.

Composed by FRANZ ABT.

Andante. p

1. The veil of eve is fall - ing, O'er woodland, field and plain; A bell with dy - ing

2. The star of love, mild beaming, Doth climb the western sky, With pledge of rest on

3. And now the light hath parted, The song of night doth sound, And sweetest sleep is

strain, To ev' - ning rest is call - ing, A bell, with dy - ing strain, To evening rest is

high, O'er wea - ry mortals gleam - ing, With pledge of rest on high, O'er wea - ry mor - tals

found, And rest for weary - heart - ed, And sweet - est sleep is found, And rest for wea - ry.

SOLO *mf*

Thou star of eve - ning, hail to thee, That deign'st our guid - ing light to
Thou star of love, Thy heav'nly glow Dost strengthen grief - worn hearts be -
Oh star of peace, Thy beaming ray, Shall guide us forth on heav'n - ly

pp

call - ing. A - - ve Ma - ri -

gleam - ing. A - - ve Ma - ri -

heart - ed. A - - ve Ma - ri -

Thou Star of Evening. Continued.

be, To point to heav'n's, to heav'n's felic - i - ty, To point to heav'n's felic - i - ty,
 - low, That round them here find naught, find naught but woe, that round them here find naught but woe.
 way; Lead us to rest lead us, lead us to rest, to bet - ter, brigh - ter rest.

p A - - ve *pp* Ma - ri - - a, *mf* Thou
 - a, A - - ve Ma - ri - - a, Thou
 - a, A - - ve Ma - ri - - a, Thou star of
 Oh, star of

star of eve - ning, hail to thee, That deign'st our guid - ing light to
 star of love, Thy heav'n - ly glow, Dost strengthen grief - worn hearts be -
 eve - ning, hail to thee, That deign'st our guid - ing light to
 love, Thy heav'n - ly glow, Dost strengthen grief - worn hearts be -
 peace, Thy beam - ing ray, Shall guide us forth on hea'vn - ly

be, To point to heav'n's, to heav'n's fe - li - ci - ty, to heav'n's fe -
 - low, That round them here.... find naught, find naught but woe, that here find
 way; Lead us to rest,.... lead us, 'ead us to rest to bet - ter

SOLO.

A - - ve Ma - ri - a, A - - ve Ma -

li - ci - ty. A - - ve Ma - ri - a,

naught but woe. A - - ve Ma - ri - a,

bright - er day. A - - ve Ma - ri - a,

-ri - a, A - ve, A - ve Ma -
 A - ve Ma - ri - a, A - ve Ma -
 A - ve Ma - ri - a, A - ve Ma -
 A - ve Ma - ri - a, A - ve Ma -

ri - a, A - ve Ma - ri a.

ri - a, A - ve Ma - ri a.

O REST IN THE LORD.

ARIA. ALTO SOLO.

MENDELSSOHN.

Andantino. ♩ = 72.

O rest in the Lord, wait patient-ly for Him, and He shall

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Andantino' with a quarter note equal to 72 beats. The key signature has one sharp (F#). The lyrics are: 'O rest in the Lord, wait patient-ly for Him, and He shall'.

give thee thy heart's de - sires: O rest in the Lord, wait patient-ly for

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'give thee thy heart's de - sires: O rest in the Lord, wait patient-ly for'.

Him, and He shall give thee thy heart's de - sires, and He shall

The third system of the musical score. It concludes the vocal and piano parts. The lyrics are: 'Him, and He shall give thee thy heart's de - sires, and He shall'.

O Rest in the Lord. Continued.

give thee thy heart's desires. Commit thy way un - to Him, and trust in Him; commit thy way un-

The first system of the musical score features a vocal melody on a single treble staff and a piano accompaniment on grand staves. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands, with a key signature of one sharp (F#) and a common time signature.

- to Him, and trust in Him, and fret not thy - self because of evil - do - ers. O rest in the

The second system continues the vocal melody and piano accompaniment. The vocal line includes a half note E5, followed by quarter notes D5, C5, and B4, then a half note A4, and continues with eighth and sixteenth notes. The piano accompaniment features chords and moving lines, with a dynamic marking of *p* (piano) appearing in the final measure.

Lord, wait pa - tiently for Him; wait pa - tiently for Him; O rest in the Lord, wait patient-ly for

The third system continues the vocal melody and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with eighth and sixteenth notes. The piano accompaniment features chords and moving lines, with dynamic markings of *p* (piano) and *pp* (pianissimo) appearing in the first and second measures respectively.

O Rest in the Lord.

Him, and He shall give thee thy heart's de-sires, and He shall give thee thy heart's de-

This system contains the first four measures of the piece. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The piano part includes dynamic markings: *cres.* (crescendo) in the second measure, *sf* (sforzando) in the third measure, and *p* (piano) in the fourth measure.

-sires, and He shall give thee thy heart's de-sires. O rest in the Lord, O rest in the

This system contains measures five through eight. The piano part includes dynamic markings: *Sf* (sforzando) in the fifth measure and *p* (piano) in the sixth measure.

Lord, and wait,..... wait pa-tiently for Him.

This system contains measures nine through twelve. The piano part includes dynamic markings: *cres.* (crescendo) in the ninth measure, *pp* (pianissimo) in the tenth measure, and *Ped.* (pedal) in the eleventh measure. There is also a trill marking (*tr*) above the eighth note in the eleventh measure.

O FOR THE WINGS OF A DOVE.

F. MENDELSSOHN.

Con moto.

p *cres.* *f* *p*

The piano introduction consists of four measures. The right hand features a melody with triplet eighth notes and a descending line. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics range from piano (*p*) to forte (*f*).

O.... for the wings, for the wings of a dove! Far a - way, far a - way would I rove!

The first vocal entry is set against a piano accompaniment. The vocal line begins with a triplet of eighth notes and continues with a descending scale. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

O.... for the wings, for the wings of a dove! Far a - way, Far a - way,

The second vocal entry continues the melody. The piano accompaniment features more complex chordal textures in the right hand, including some triplets, while the left hand remains simple.

O for the Wings of a Dove. Continued.

f *cres.*

far a - way, far a - way would I rove! In the wil - der-ness build me a

f *f* *f*

nest, And re - main there for - ev - er at rest, In the wil - derness build me,

dim. *p*

build me a nest, And re - main there for - ev - er at rest,

f *dim.* *p*

In the wilderness build me a nest, And re - main there for - ev - er at rest.

O for the Wings of a Dove. Continued.

And re - main there for - ev - er at rest, And re - main there for - ev -

The first system of the musical score features a vocal line with a treble clef and a piano accompaniment with grand staves. The key signature has one sharp (F#). The vocal line includes triplet markings over the notes 'ev', 'er', and 'ev'. The piano accompaniment consists of chords and single notes in both hands.

- ver at rest. O for the wings for the

The second system continues the vocal line with the lyrics '- ver at rest.' and 'O for the wings for the'. The piano accompaniment includes a 'mf cres.' (mezzo-forte crescendo) marking. The vocal line has a long rest for the word 'O'.

wings of a dove, the wings of a dove, Far a - way, far a - way would I rove,

The third system features the lyrics 'wings of a dove, the wings of a dove, Far a - way, far a - way would I rove,'. The piano accompaniment continues with harmonic support for the vocal melody.

Far a - way would I rove, a - way would I rove, far a way,

The fourth system concludes the page with the lyrics 'Far a - way would I rove, a - way would I rove, far a way,'. The piano accompaniment provides a final harmonic setting for the vocal line.

O for the Wings of a Dove. Continued.

First system of the musical score. The vocal line (treble clef) begins with a half rest, followed by the lyrics "In the wil - der-ness build me a nest, And re - main there for-". The piano accompaniment (grand staff) features a flowing melody in the right hand and a supporting bass line in the left hand. The key signature has one sharp (F#).

In the wil - der-ness build me a nest, And re - main there for-

Second system of the musical score. The vocal line continues with the lyrics "- ev - er at rest, And re - main there for - ev - er at". The piano accompaniment continues with a similar melodic and harmonic texture. The key signature remains one sharp.

- ev - er at rest, And re - main there for - ev - er at

Third system of the musical score. The vocal line begins with a forte (*f*) dynamic marking and the lyrics "rest, re - main there for - ev - er at rest, re - main there for - ev - er at rest." The piano accompaniment features a more active bass line. The key signature remains one sharp.

f
rest, re - main there for - ev - er at rest, re - main there for - ev - er at rest.

Fourth system of the musical score. The vocal line includes a triplet of eighth notes and the lyrics "O.... for the wings, for the wings of a dove! Far a - way, far a - way would I rove!". The piano accompaniment concludes with a final chord. The key signature remains one sharp.

O.... for the wings, for the wings of a dove! Far a - way, far a - way would I rove!

O for the Wings of a Dove. Continued.

cres.

0.... for the wings, for the wings of a dove! Far a - way, Far a - way,

This system contains the first four measures of the piece. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features triplet markings over the first two measures. The piano accompaniment is written for grand staff (treble and bass clefs) with a key signature of one sharp. The lyrics are aligned under the vocal line.

f *cres.*

far a - way, far a - way would I rove! In the wil - der-ness build me a

This system contains measures 5 through 8. The vocal line continues with triplet markings. The piano accompaniment features a series of chords in the right hand and a moving bass line. The lyrics are aligned under the vocal line.

f *sf* *f*

nest, And re - main there for - ev - er at rest, In the wil - derness build me,

This system contains measures 9 through 12. The vocal line has dynamic markings of *f*, *sf*, and *f*. The piano accompaniment continues with chords and a bass line. The lyrics are aligned under the vocal line.

dim. *p*

build me a nest, And re - main there for - ev - er at rest,

This system contains measures 13 through 16. The vocal line begins with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The piano accompaniment features a more active bass line. The lyrics are aligned under the vocal line.

O for the Wings of a Dove. Concluded.

The musical score is written for voice and piano. It consists of four systems of music. The first system begins with the lyrics "In the wilderness build me a nest, And re-main there for - ev er at rest, for". The second system continues with "- ev - er at rest, for - ev - er at rest," and includes a forte (*f*) dynamic marking. The third system contains the lyrics "And.... re - main there for - ev - er at rest, And.... re - main there for -". The fourth system concludes with "- ev - er at rest....." and includes a piano (*p*) dynamic marking. The piano accompaniment features various textures, including chords, arpeggios, and triplets. The key signature has one sharp (F#), and the time signature is 4/4.

In the wilderness build me a nest, And re-main there for - ev er at rest, for

- ev - er at rest, for - ev - er at rest,

And.... re - main there for - ev - er at rest, And.... re - main there for -

- ev - er at rest.....

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TABLE OF MUSICAL TERMS.

<i>Accelerando</i> (<i>Accel.</i>). Gradually faster.	<i>Leggiero, Legerezza.</i> Lightness and agility.
<i>Adagio.</i> Slow.	<i>Lento.</i> Slow.
<i>Adagio Mosso.</i> A little faster than <i>Adagio</i> .	<i>L'istesso tempo.</i> In the same time as the previous movement.
<i>Adagio Assai.</i> Very slow.	<i>Lusingando.</i> Persuasively.
<i>Ad libitum, or ad lib.</i> At pleasure.	<i>Ma.</i> But; as, <i>allegro ma non troppo</i> , quick, but not too quick.
<i>Affetuoso.</i> With pathos and tenderness.	<i>Maestoso.</i> Majestically.
<i>Agitato.</i> Agitated and rapid.	<i>Marcato.</i> Marked, accented; slightly detached.
<i>Allegro.</i> Quick.	<i>Mezza Voce.</i> With moderate strength.
<i>Allegro Moderato.</i> Moderately quick.	<i>Moderato.</i> Moderately.
<i>Allegretto.</i> Less quick than <i>Allegro</i> .	<i>Molto.</i> Very; as, <i>molto allegro</i> , very quick.
<i>Allegretto con grazia.</i> Lively and gracefully.	<i>Molto sostenuto.</i> Very sustained.
<i>Andante.</i> Rather slow.	<i>Morendo.</i> Dying away..
<i>Andante con molto.</i> } A little faster than <i>Andante</i> .	<i>Mosso.</i> Movement, motion.
<i>Andante mosso.</i> }	<i>Piacere.</i> A pleasure.
<i>Animato.</i> With animation.	<i>Piu.</i> More; as, <i>piu allegro</i> , more lively.
<i>Assai.</i> Very; as, <i>allegro assai</i> , very quick.	<i>Piu lento.</i> More slowly.
<i>A tempo.</i> In time.	<i>Poco.</i> A little; as, <i>poco adagio</i> , a little slower.
<i>Barcarolle.</i> A boat song.	<i>Poco piu lento.</i> A little slower.
<i>Ben.</i> Well; as <i>ben marcato</i> , well marked.	<i>Poco a poco.</i> By degrees; little by little.
<i>Ben marcato il canto.</i> Mark well the melody.	<i>Presto.</i> Very quick.
<i>Brio.</i> Animation, spirit.	<i>Quasi.</i> In the style of.
<i>Calando.</i> Growing slower and softer by degrees.	<i>Quasi andante.</i> In the style of an <i>Andante</i> .
<i>Calma.</i> Calmness.	<i>Rallentando, Rall.</i> Gradually slower and softer.
<i>Cantabile.</i> In a graceful style.	<i>Rit. Ritard.</i> } Retarding and delaying the time
<i>Canto.</i> Air, melody.	<i>Ritardando. Ritenuto.</i> }
<i>Colla Voce, Cal canto.</i> Follow the voice or melody.	<i>Roulade.</i> A rapid series of notes.
<i>Con.</i> With; as, <i>con anima</i> , with animation.	<i>Sempre. (Sem.)</i> Always.
<i>Con calma.</i> With calmness.	<i>Smorzando. (Smorz.)</i> Dying away.
<i>Con grazia.</i> Gracefully.	<i>Sostenuto.</i> Sustained.
<i>Con leggerezza.</i> With lightness and delicacy.	<i>Soto.</i> Under; as, <i>soto voce</i> , in low voice—in an undertone.
<i>Con molto.</i> In an agitated style.	<i>Stentando, or Stent.</i> Forced, loud.
<i>Con spirito.</i> With quickness and spirit.	<i>Stringendo.</i> Accelerating the movement.
<i>Dolce.</i> Sweetly, delicately.	<i>Suave.</i> Pleasant, mild.
<i>Doce e legato.</i> Sweetly and connectedly.	<i>Suivez.</i> Follow, pursue.
<i>Espressivo, or con espressione, with expression.</i>	<i>Tempo.</i> Time, degree of movement.
<i>Etude.</i> A study.	<i>Tempo primo.</i> Original movement.
<i>Forzando.</i> A forcible accent.	<i>Tenuto, or ten.</i> Sustained, or to hold on.
<i>Gioioso.</i> Joyful, blithe.	<i>Un poco.</i> A little.
<i>Grazia.</i> Grace, elegance.	<i>Vigorous.</i> With vigor.
<i>Giusto.</i> Justly; in exact time.	<i>Vivace.</i> With vivacity.
<i>Il. The. Il canto, the melody.</i>	<i>Vivo.</i> Animated.
<i>Largo.</i> Slow.	
<i>Larghetto.</i> Not so slow as <i>Largo</i> .	
<i>Legato.</i> In a connected manner.	